

Survey of Music Education Providers
Report and Recommendations

2011

Ravinia Festival



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The Ravinia Festival would also like to acknowledge:

- The music sector partners: Without their willingness to complete a long survey and attend the convenings, this report would not be possible.
- Slover Linett Strategies: They worked tirelessly to create a survey that was significantly longer and more complex than most. They created an effective survey tool and provided expert programming, analysis and support.
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Ravinia Staff participation on this project included:

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Stephanie Borash	Associate Director of Corporate and Foundation Relations
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Review of the Process

Background

In the summer of 2010, the Chicago Community Trust (CCT) commissioned an initiative to help identify how arts organizations can better and more effectively serve Chicago Public Schools (CPS) through arts education programming and explore the ways in which arts providers are using the CPS Arts Guide. Four cultural organizations from different disciplines were selected to spearhead the initiative, consulting with and gaining input from arts education providers across Chicago. The Ravinia Festival, the Art Institute of Chicago, Hubbard Street Dance Chicago, and the League of Chicago Theaters were selected to represent their respective disciplines (music, visual arts, dance, and theatre/literary arts).

Involvement of the Music Sector

Each convening institution was charged with researching the music education offerings of their respective sectors by conducting focus groups with colleagues, and surveying the arts partners within their discipline. Ravinia convened all music sector organizations known to the institution several times during the process to get their input at each phase of this project:

- In the summer of 2010, four meetings were held to introduce the sector to the project and obtain their feedback on the commission and design of a survey. It was important to Ravinia that the survey creation be as inclusive of all members of the music sector as possible. Subsequently, these meetings, which preceded the survey development, provided the background for most of the questions which ended up in the survey.
- In the fall of 2010, the same music organizations were invited to a meeting to review a draft of the survey and provide Ravinia with feedback. In this meeting, the music sector proved to be once again very engaged in the design process and confirmed to Ravinia that they desired a survey that would be thorough and comprehensive even if it required some time to answer.
- In the summer of 2011, Ravinia again met with a large number of representatives from the music sector to discuss the findings of the survey, dive deeper into some of the more surprising findings, and create recommendations.

In all, a total of 8 meetings were held, with more than 90 people representing 53 organizations that were a part of the process. **Appendix A** includes a list of attendees by meeting date.

Development and Analysis of the Survey

Ravinia and the other three convening organizations engaged Slover Linett Strategies to enhance, field, and analyze the results of a survey with the following specific research objectives:

- To assess individual arts organizations' capacity for serving CPS students through arts education programs
- To identify opportunities for (and barriers to) arts organizations reaching more students and/or reaching them more effectively
- To determine how arts organizations are using and could use the Chicago Guide for Teaching and Learning in the Arts (Guide) to develop and provide programs that adhere to and assess: standards for teaching and learning in the arts; and social/emotional learning objectives

A draft survey was developed by Ravinia Festival in consultation with over 45 music organizations that provided valuable feedback regarding the issues to address and the types of questions and levels of specificity needed in the survey. It contains a series of common questions asked by all sectors, and a series of sector specific questions in the following areas:

- Types of programs
- Current capacity
- The Guide for Teaching and Learning in the Arts
- Program goals

The survey was designed to analyze the majority of responses by genre and format. Specifically, one of the first survey questions asked respondents to categorize their programs by genre (instrumental, general music, choral music, exposure to live music, or other). The follow-up question asked respondents to further identify the kind of music programming they offered. For example, if the respondent indicated they provide instrumental music programming, they would then need to specify whether it was band, full orchestra, string orchestra, jazz band, or single instrument ensemble. Then they were asked to identify the format for their programming; in-school residencies, in-school one or two session clinics, in-school private lessons, etc. By delineating the responses in this manner, participants were able to respond with answers more relevant to the specificity of their programs. Most of the data obtained in the survey can be broken down by genre and/or format.

The survey was shared with the other arts sector leaders and several common questions were included. The draft was then shared with the music organizations and revised as a result of their input. Finally, the survey was then given to Slover Linett Strategies to further refine, program and distribute the survey. The survey was fielded from February 10 - March 8, 2011. The survey is attached as **Appendix B**.

Over 250 Chicagoland arts education providers were surveyed. Fifty-four of the responding organizations identified themselves as currently providing music education programming to CPS students or teachers.

Key Findings — Survey Results & Focus Group Themes

The survey and its findings can be broken down into four categories:

1. The Profile of Music Providers in CPS
2. Building Capacity
3. Working with the Chicago Guide for Teaching and Learning in the Arts
4. Goals for CPS Music Education

This report – organized by the same four categories – covers key findings from the data analysis the survey (specific findings can be found in **Appendix C**, *Survey of Music Education Providers: Key Findings and Implications*, June 16, 2011). In addition, following the quantitative analysis in each section, a summary of the major themes that emerged from the music sector and stakeholder meetings are included.

On June 23 and July 6, 2011, music sector meetings were held to present the preliminary survey data, obtain clarity on some of the results, and generate a list of stakeholder recommendations. On July 13, 2011, a meeting with the music education stakeholders occurred to present the preliminary survey data, themes from the music educator's meetings and draft recommendations. The common themes from these meetings are described after the description of the survey findings. Immediately following each theme are quotes from meeting attendees.

Profile of Music Providers in CPS

Profile: Survey results

The organizations providing music programming to CPS students are diverse and flexible. Most offer programming in a variety of musical genres and formats including instrumental instruction, general music, and exposure to live concerts (largest number of respondents respectively). In addition, many other types of programming are offered including songwriting and producing. The data revealed that over 75% of the organizations offer more than one type (or format) of music education program. Program formats are selected based on the specific genre being taught (i.e. 79% of the general music programs are in-school residencies for students).

Music organizations are not only diverse in the types of music education they provide but also in the other arts disciplines their programs cover. Just over half (54%) of music organizations provide programming in at least one other arts discipline with 28% offering programming in all disciplines including music, theatre, visual arts, and dance.

While virtually all music organizations work with student populations, many also serve CPS teachers. Almost half of the music organizations reported that they serve both students and teachers. And a majority of music providers (72%) work in collaboration with CPS music or general teachers when providing music education programming. When asked about what organizations look for in the types of people they hire/contract with to provide the instructor, professional performance experience and teaching experience ranked the highest above attributes like specific degrees or certification in music education.

An overwhelming majority of organizations work primarily in CPS school locations, or in multiple locations. Only 6% of music organizations work within their own facilities exclusively. A few responding organizations use other locations such as libraries, a partner organization's facility or other (non-CPS) school's facilities.

Student assessment, an important component of the data driven survey and the ensuing discussions in focus groups, is varied by genre and happens at the group, individual and program level depending on the type of organization providing programming.

Some Characteristics of Music Programs by Genre

To reiterate, most music providers report that they offer many different types of music programming. The survey was designed to enable the organizations to answer questions about any and all types (genres) of music they provide. Looking at the aggregate of responses by genre, the following program profiles emerge:

Instrumental Instruction Based Programs

- *Are mostly offered independently of CPS school day (whether after school at CPS locations or at the organization's own site)*
- *Are the most likely to provide private instruction*
- *Offer the most time per week to students (median two hours)*
- *Are the least likely (along with choral programs) to have an accompanying professional development component offered to CPS teachers*

- *Are more likely to assess students at the individual level than at the group or program level*
- *Are more likely to assess students through evaluation of culminating performances than to use pre/post tests, rubrics or portfolios*
- *Are more likely to focus on the Strands of the CPS Arts Learning Guide which address Music Making, Music Literacy, and Interpretation and Evaluation and less likely to focus on Making Connections*

Choral Instruction Based Programs

- *Identify social and emotional learning goals as a priority (second to developing a love of music and engaging underserved groups)*
- *Had the smallest number of representative organizations in the survey*
- *Focus on general choir (rather than show choir, solo voice instruction, etc.)*
- *Offer the most weekly in-school instruction throughout the school year*
- *Are most likely to feature student performance throughout the year*
- *Are the least likely (along with instrumental programs) to have an accompanying professional development component offered to CPS teachers*
- *Are most likely to assess student achievement and learning through evaluations implemented by classroom teachers (observation) and through evaluation of culminating performances*
- *Are most likely to assess at the group level*
- *Serve the smallest number of students in CPS but for the longest number of weeks*

General Music Programs

- *Are the most likely to include professional development for CPS teachers in their programming*
- *Are predominantly offered as in-school residencies*
- *Have the highest number of respondents which claim to work with general or music teachers on a regular basis.*
- *Report that their students perform in culminating events (71%)*
- *Provide exposure to live concerts in addition to in-school teaching artist residencies*
- *Emphasize engaging students who lack opportunities to learn about music as their top goal*
- *Implement all four strands for music learning as defined by the Guide but emphasize the strands of Music Literacy and Making Connections over Music Making*

Programs that Provide Exposure to Live Music Performance

- *Are largely presented (90% respondents) as concerts in individual schools*
- *Also take the form of field trips to performance venues*
- *Are offered free to CPS schools in about three out of four cases*
- *Are developed specifically for young audiences*
- *Serve the largest number of CPS students*
- *Focus on the CPS Arts Guide strands of Music Literacy, Interpretation and Evaluation and Making Connections over Music Making*
- *Listed their primary goal as engaging underserved students in music and developing a love of music in students*
- *Also strongly prioritize audience development more than other genres*

Profile: Themes

Music providers find the data from the survey valuable. The extent to which music providers reach CPS students is impressive. They can use the data to reflect on their own programming.

“This is the first time we understand what we are giving to the field. The data will give people a concrete idea of what kids are getting”

-- Music Sector Convening Participant

One issue which garnered a lot of attention at the convening sessions with music sector representatives post-survey was that of assessment. Music providers vary greatly in terms of the type, frequency and prioritization of assessment. Representatives were asked to elaborate on some of the survey responses around assessment and a lively discussion ensued. The quotes below illustrate some examples:

“We use a portfolio approach – videotaped interviews with a student with their portfolios. They also have to write and keep journals on the progress of their project. We review portfolios two times per year, at the beginning and end. Kids describe their own growth. At beginning – they are wondering. At the end – you can see the growth. We also use a rubric”.

“We work with teachers to develop a cross section of kids – we break them up into high, medium and low performers. We then assessed a percentage of each. Even the low performers picked up a lot of skills.”

“There is always CPS pressure to pay more attention on math/reading. We need more investment and expertise in the field of evaluating this work. The more we build intentionality and reliability in the evaluation frameworks we use, the less the district and funders will rely on improving test scores in math and reading as a measure of impact of teaching the arts.”

Several organizations mentioned the value they place on assessment to measure the growth and improvements of their programs and as a tool to constantly provide better services. Others mentioned the challenges that they faced when trying to conduct assessments or finding outside resources to assist with assessment. Those challenges include the lack of a track record in arts education for effective assessment, the lack of clarity on what assessment goals should be and the contradictory messages which they often receive regarding those goals. One of the biggest challenges seems to be that of time an organization feels they can invest in implementing assessments given limited staffing resources and large program demands.

“We have a lot of data on each student – but we don’t have resources to do anything with it for a while.”

“Time is more of a factor than resources when it comes to individual assessment.”

“Assessment takes a lot of time. How we assess depends on the length of the program and whether the classroom teacher will help. Individual assessment is best when you are in a school and classroom for a long time.”

Building Capacity

Capacity: Survey Results

The survey revealed that our sector provides music programming for a substantial number of CPS students. Altogether, organizations reported serving 293,184 students – which may represent as much as 70% of total CPS enrollment (409,279 students)¹ – through a variety of music offerings. “Exposure to music” activities reach the largest number of students (172,286), while instrumental programs serve participants most intensively (around two hours of instructional time per week), but engage fewer students overall.

When asked to identify the factors that would have the most substantial effect on capacity organizations selected “a better way to identify schools that can participate in programming” as the number one factor impacting their ability to serve additional students and teachers. They identified “more support from school leadership” as the second most substantial contributor to increasing capacity. These factors of better “matching” and stronger school partnerships became recurring themes found in the survey analysis in both the Capacity and Chicago Guide for Teaching and Learning in the Arts sections.

About three-quarters (72%) of organizations collaborate with CPS teachers to deliver their programming and 42% said that learning to work better with teachers would increase their capacity. More than half (54%) stated that improving relationships with principals would positively impact their ability to serve students and teachers.

For the most part, organizations appear to be thriving and most expect to maintain – or even grow – their capacity in the coming school year with 68% of music providers predicting that their contact hours with students will stay the same and 36% expecting their time will increase. Similar estimates were given for serving teachers in the year ahead.

Capacity: Themes

Most organizations agree that while they would like to make their decisions based entirely on student need, support from principals is the number one priority when selecting and maintaining positive relationships with schools. Many note that partnerships are often initiated through a teacher, but without “buy-in” from principals, collaborations are extremely difficult. There is consensus among music providers and schools that partnerships require a lot of time and effort from everyone involved, and making these relationships easier and stronger would improve capacity overall.

Anecdotal stories told at the convening meetings illustrate that music organizations have gone to great lengths to develop and foster good relationships. In a few cases, principals and other school leaders worked through strained relationships with the support of an outside counselor, in hopes that principals would see the benefits of music education. In some cases principals come to embrace the inclusion of arts programs in the general curriculum. But even schools with supportive principals and teams of teachers committed to arts education face challenges in building their own music programs. One principal and group of music and classroom teachers who attended a Ravinia convening session reported that their capacity to provide music

¹ Student demographic source for the 2009-2010 school year: http://www.cps.edu/About_CPS/At-a-glance/Pages/Stats_and_facts.aspx. The number of students served may be smaller, as some students may be involved in more than one program

education continues to decline due to district budget cuts and demands to improve test scores, which makes finding time for the arts particularly challenging. They cited the intervention of partner music organizations as necessary and appreciated, saying that outside music programs remind them that music should still be a priority in challenging times.

Another participant in the convening sessions suggested that we might benefit from thinking about teachers and their capacity for leadership since the music organizations indicate that they work closely with teachers.

Participants were asked to comment on a very interesting data point from the survey which indicated that music organizations thought their capacity (number of students and teachers served and number of contact hours per student) would either remain the same or increase in the next year. One organization offered the perspective that as school budgets were cut making it difficult for them to retain CPS music teaching staff, some schools might be turning to lower cost contracts with outside music partners. Another organization suggested a different picture for those organizations that offer services free to CPS schools. They mentioned that their funders (corporations, foundations and individuals) looked more favorably on cultural organizations that were providing music education programs to underserved students and schools and were more willing to support those organizations.

During the music sector and stakeholder meetings some music providers and funders struggled with whether it is best to establish deep relationships with schools that last for years or to remain in a school for a number years and then move on to different schools. Several questions emerged from this discussion including:

- What role should music organizations play in working with teachers and administrators to build school capacity?
- How can these programs (whether funded from outside sources or within CPS) be sustained over time?
- Given the specialization required to teach music effectively, what can be expected of classroom teachers?
- Is there a unique benefit to school partnerships with outside organizations that should be maintained?
- Can the spark or “magical experience” that a visiting teaching artist brings to school programs be replicated without the presence of these external programs?
- Do more children benefit from music programs if providers limit the length of their residencies and then move on to new schools?
- Can music providers have any influence on school administrators’ choices regarding building their own long term music programs?

Working with the Chicago Guide for Teaching and Learning in the Arts

Chicago Guide: Survey Results

Less than 50% of the arts partner organizations report that they are using the Guide. One reason for this is accessibility – some organizations do (or did) not have access to the Guide, or do not know enough about the Guide. Of those who don't use the Guide, about one in four hadn't heard of it before the survey.

The organizations that do use the Guide (42% of organizations providing music education say they use the Guide "often" or "always") find it helpful for aligning their programs to learning standards and for understanding where students' skill and knowledge level should be. However, organizations may not be making as much use of the Guide as they could be. The survey data reveals an apparent disconnect between what music partners identify as their principal needs – developing partnerships with schools, identifying schools, learning from best practices – and what they perceive the Guide to be useful for – designating a scope and sequence, developing lesson and unit plans.

On a positive note, the Guide is seen to have potential to help create more effective arts programs and CPS arts partnerships with 64% of the respondents also indicating that the Guide could be useful in creating a common language between arts groups and schools.

The survey also asked the following question of respondents, "Where are most of your students in relation to grade level appropriate content, as suggested by the Guide's scope and sequence?" Responses suggest that only 25% of CPS students are at or above grade level in music when arts providers begin to work with them. However, while 26% of the respondents reported that students are so far below grade level that they have to apply the curriculum and standards of lower grade level in order to teach, 46% reported finding that their students' skills and knowledge were only slightly below grade level, and that standards could be met through the organizations' programming.

Chicago Guide: Themes

The survey results for the section about the Guide were quite clear and did not illicit controversial responses from the music sector. However, meetings held in the summer of 2010 at the beginning of the convening project generated some discussion. The general consensus was that the Guide's music standards had gained acceptance among the music sector, in large part because it uses as its base the MENC National Music Standards, which most music organizations are familiar with. Some questions arose regarding how much of the expectations put forth in the Guide could adequately be met given the current climate of music education in schools. Fortunately, representatives from CPS Office of Arts Education also attended these meetings and reassured the music organizations that the Guide was meant to be used as a tool for educators to adopt and adapt the components and standards that best fit their program. Many organizations at these preliminary meetings were learning about the Guide for the first time while others were already using it as a reference for upcoming curriculum design.

Goals for CPS Music Education

Goals: Survey Results

It is clear from the collected responses that the music providers consider their top priorities to be engaging students in music and developing a love of music within them. An additional goal includes contributing to students' social and emotional learning. This is in line with music educators' goals of providing enriching and meaningful learning and experiences with music. Creating future performers or audience members scored generally much lower in this survey. While these higher level goals are emphasized more than the achievement benchmarks covered in the Guide, organizations reported that their own program goals are largely in line with the strands of the Guide. This suggests opportunities for the Guide to play a larger role in the strategic planning of music organizations in the future, especially if it could be expanded to include best practices.

Goals: Themes

Discussions during the music sector and stakeholder meetings revealed the common intentions of Chicago area music providers but also highlighted the different objectives that various organizations have and different intentions driving their work. Four distinct "voices" emerged and are described generally below:

- Community provider 1 – (Typically community music schools founded by musicians) Their primary focus is musical development and building performance skills with an appreciation of other beneficial outcomes. Their programming is after school and on weekends. Primary stakeholders include parents who want music lessons for their children and the music community.
- Community provider 2 – (Park programs, day camps, after school clubs) Their programming is focused on keeping children safe and engaged. They emphasize social-emotional development of their youth as well as community development and rely on music to varying degrees, as a part of a tool kit of activities, to help achieve these social change goals. Primary stakeholders are parents who want positive activities for their children as well as community leaders.
- In-school provider 1 – Their programming emphasizes the intrinsic value of music. They want to foster a knowledge and love of music, focusing on the types of music learning standards that are found in the music section of the Guide. Stakeholders include the music community, schools, teachers and administrators.
- In-school provider 2 – Their programming focuses on teaching music with the hopes that the lessons learned transfer to other academic areas or even more directly using music to teach other subjects. They seek to demonstrate that performance in the classroom is enhanced through arts education. Stakeholders are teachers, principals, and arts advocates.

Many of the opinions voiced at convening meetings reflected these varied perspectives on the role of music education providers. To add to the complex nature of the discussions, as the survey results revealed, many organizations provide services in more than one category and thus have a different agenda and set of stakeholders per program. Navigating this rich mix of programs may be challenging, but understanding the differences will help all stakeholders; music organizations, funders, CPS, community groups and parents in creating the best musical experiences for Chicago's children.

Recommendations

The **music sector** should consider:

- **Providing additional choral programs** – Of the 54 respondents, only 8 provided choral instruction. Given the low facilities and material costs associated with choral programs, additional programs should be offered. It is possible that organizations that reported providing general music education do currently offer choral music as a part of their programs. But the fact that they did not list choral programs among their offerings suggests that more focus could be placed on choral singing, skill development and assessment.
- **Identifying how exposure programs can serve as a gateway to future student engagement** – Exposure programming reaches more than 172,000 students. Yet, only 50% of organizations offer preparatory materials in conjunction with school-trip performances. Given the large number of students reached, what are ways music providers can expand the experience and provide a roadmap for future involvement?
- **Convening specifically around the topic of assessment to develop common objectives, criteria and tools** – Assessment, whether at the program level, group level or student level takes time to develop, conduct and analyze but can be very valuable to program providers. It is important that the music community reach consensus on the underlying questions that drive the assessments (e.g. advocacy vs. program improvement). It is also important that the music sector, funding and school communities come to some agreement on the kind of assessment data that will be relevant to these stakeholders and the most beneficial to students.
- **Devote sufficient time and monetary resources to evaluation** – Program managers need to plan for instructional time and personnel as well as building in staff time for effective evaluation of program offerings and their impact on student learning. The rationale for conducting the assessment should be clear and there should be sufficient resources and time to analyze the data. Addressing assessment in this way may reduce the perception – expressed currently by many music educators – that conducting assessment takes time away from teaching.
- **Building capacity at the school by offering professional development** – Most organizations offer some form of professional development to CPS teachers involved in specific programs but not to all of the teachers involved in the full spectrum of program offerings. Considering the reported amount of collaboration with teachers, PD should be geared not just to curricular activities but toward developing leadership skills in teachers (planning for arts programs, acquiring grants for music education, advocating for music in their schools). This along with additional PD for school administrators could help schools sustain music programming in the future.
- **Using the scope and sequence in the Guide to create benchmarks** – Many music organizations indicated that their goals are aligned with the sequential standards laid out in the Guide. If consulted on a regular basis, this scope and sequence could serve as a rubric by which organizations can measure the progress of their students.
- **Advocating for additional music education opportunities** – 72% of respondents indicated that the students they encounter do not meet grade level standards in music. This speaks to a lack of consistent k-12 music education opportunities for students. This

statistic should be included in any efforts to influence legislators, and school administrators to increase music education mandates in Chicago Public Schools.

The **Chicago Public Schools** should consider:

- **Providing music organizations with better resources and information to access local eligible and interested CPS schools** – 56% of respondents think that having a better way to identify schools that match their criteria for participation is the most important factor for organizations to increase their capacity. Therefore, providing music organizations with better resources to locate CPS schools may have a big impact.
- **Expanding the Guide to include a section on how to work with schools** – More than 42% of respondents want to use the Guide to learn how to better work with teachers, while 54% want to use the Guide to understand how to best work with principals. A section on effective partnership strategies – understanding challenges that school administrators face, the hopes they have for music education and the structures that guide their decision making – will be helpful to the music sector.
- **Expanding the Guide to be a resource for best practices** – 44% of respondents want to use the Guide to become familiar with best practices. CPS should consider expanding an online version of the Guide that includes a library of best practices by colleagues in the field, including CPS music teachers and colleague arts organizations.
- **Increase awareness of and access to the Guide** – Of those who don't use the Guide, about one in four had not heard of it before this survey. Since the survey was disseminated, CPS has had other public forums to introduce arts partners to the Guide. Eventual access to the online version will facilitate increased use of the Guide.

Funders should consider:

- **Increasing support for developing the field of arts assessment** – Music providers and funders could benefit by knowing more about the impact of their work. Yet the process of assessment is currently resource intensive. There are very few experts in the field of arts assessment. Organizations express frustration that the evidence they gather through “alternative” methods (portfolios, videos, etc.) are not validated as authentic assessment instruments. Many organizations are spending time developing their own assessment tools. By creating universally accepted assessment practices, organizations would save time and funders and educators would have more faith in the results.
- **Supporting the expansion of the Guide to assist arts partners** – Respondents indicated that they would like more help with finding the right schools to offer their services, improving partnerships with school administrators and learning from best practices in the field. The funding community's initial investment in the creation of the Guide would be magnified by the expansion of these topics, making the Guide more relevant and useful to the music sector.

Appendices

- A: List of Ravinia Festival Music Education Provider & Stakeholder Meetings
- B: CPS Arts Partner Survey, February 4, 2011
- C: Survey of Music Education Providers: Key Findings and Implications, Slover Linett Strategies, June 16, 2011

Appendix A

Music Sector Convening Sessions – Ravinia Festival

August 3, 2010

Chicago Arts Partnerships in Education	Amy Rasmussen (and guest)
Chicago Chamber Musicians	Amy Iwano (and guest)
Chicago Children's Choir	Josephine Lee
Chicago Sinfonietta	Jeff Handley
Chicago Symphony Orchestra	Charles Grode Jon Weber
Fulcrum Point New Music Project	Sophia Wong Boccio
Jazz Institute of Chicago	Lauren Deutsch
Music of the Baroque	Jennifer More Glagov
The People's Music School	Bob Fiedler Aubree Weiley
VanderCook College of Music	Charlie and Wanda Menghini
Fifth House Ensemble	Crystal Hall Adam Marks
Sones de Mexico	Juan Dies
Puerto Rican Arts Alliance	Carlos Hernandez

August 6, 2010

DePaul Community Music Division	Susanne Baker (and guest)
Hyde Park Suzuki Institute	Lucinda Ali-Landing (and guest)
Rock For Kids	Maria Mowbray
Merit School of Music	Duffie Adelson

August 19, 2010

Columbia College Music Department	Richard Dunscomb (and guest)
Grant Park Music Festival	Elizabeth Hurley (and guest)
International House of Blues Foundation	Ruth Evermann (and guest)
Midwest Young Artists	Karen and Allan Dennis
Music Institute of Chicago	Mark George
Sherwood Community Music School	Susan Cook Daureen Salvador
Urban Aspirations	Marcus Burks Mark Coulter
Y2Kwanzaaa	Chavunduka Sevanhu Kwame Steve Cobb
CPS Office of Arts Education	Emily Lansana Jesus Esquivel
Chicago Youth Symphony Orchestras	Holly Hudak Gary Burns
Little Kids Rock	Christian Smith Bernardo Medina

September 28, 2010 (at the House of Blues)

Chicago Jazz Philharmonic	Birdie Soti
Chicago Opera Theatre	Linden Christ
Northshore Concert Band Northern Illinois University Music Dept.	Paul Bauer
Urban Gateways	Jordan LaSalle
Chicago Public Schools	Barry Elmore William McClellan Patricia Pike Nikki Jolly
Harris Theater	Steve Abrams
Chicago Park District	Jacqui Ulrich
After School Matters	David Sinski

November 9, 2010 (Draft Survey Question Review at the Arts Club)

Chicago Arts Academy	Pamela Jordan
Chicago Symphony Orchestra	Charles Grode Jon Webber
The People's Music School	Bob Fiedler
Chicago Jazz Philharmonic	Leslie Byers
Sones de Mexico	Juan Dies
Urban Aspirations	Mark Coulter Karen Jones
Chicago Sinfonietta	Jeff Handley
Midwest Young Artists	Sandra Wu
Grant Park	Elizabeth Hurley
Urban Gateways	Jordan LaSalle
Fulcrum Point	Sophi Wong Boccio
International House of Blues	Anna See
CAPE	Amy Rasmussen
Chicago Community Trust	Suzanne Connor

Post Survey Convening Sessions – 2011

June 23, 2011

Fulcrum Point New Music	Sophia Wong Boccio
Old Town School of Folk Music	Melissa Mallenson
International House of Blues	Anna See
Chicago Symphony Orchestra	Charles Grode Jon Weber
Suzuki Orff School	Katya Nuques
Chicago Jazz Philharmonic	Birdie Soti Lesley Byers
Northwestern University Music Ed. Dept.	Maud Hickey
Merit School of Music	Kurtis Gidlow Troy Anderson
Voice of the City	Dawn Marie Galtieri (and guest)
Urban Aspirations	Mark Coulter
Columbia College Arts Partnerships	Cynthia Weiss
University of Chicago	Nick Rabkin
DePaul Community Music	Susanne Baker

July 5, 2011

Sherwood at Columbia College	Susan Cook
Music of the Baroque	Jen Glagov
CAPE	Amy Rasmussen
Fifth House Ensemble	Melissa Snoza Crystal Hall
The People's Music School	Bob Fiedler Aubree Weiley
Chicago Children's Choir	Josephine Lee Davin Peele
Striding Lion Performance Group	Melanie Esplin (and guest)
Chicago Opera Theater	Linden Christ
Lyric Opera of Chicago	Mark Riggelman
Northern Illinois University – Music	Paul Bauer
Chicago Academy of Music	Michael Scott Carter (and guest)

July 13, 2011 (Stakeholder Session)

Chicago Community Trust	Suzanne Connor
PNC Bank	Craig Esko
Polk Bros. Foundation	Frank Baiocchi and Robert Hunt Nikki Will Stein and Fred Stein
Trillium Foundation	Dan and Carol Brusslan Andrew and Janet Lubetkin
Ingenuity Incorporated	Paul Snewajs
Spry Elementary	Nilda Medina Olga Nunez-Johnson Xavier Custodio
Poe Classical Elementary School	Barry Elmore
Ravinia Board of Trustees	Rob Krebs Emily Knight Lucy Minor

August 3, 2011

CPS Office of Arts Education	Paul Whitsitt Emily Hooper Lansana Nancy Cortes
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Appendix B

CPS Arts Partner Survey, February 4, 2011

MUSIC

Thank you for participating in this study to gather information about the capacity and methods of nonprofit arts education partners working with Chicago Public Schools students and teachers.

The information that you provide will be critically important in helping Chicago's arts education community develop meaningful knowledge about how to serve more students and serve them even better. In the coming months, we will be convening additional meetings with the arts education organizations that complete this survey. At these sessions, we will share the survey findings and get your feedback and assistance in developing recommendations for the field. We sincerely hope that the findings from this survey and follow-up sessions will be useful to you in your work. That is why we have worked hard to create a thorough study that aims to examine some of the key issues and dynamics of your field.

Throughout this survey, you will be asked about the arts education programming that your organization provides to Chicago Public Schools (CPS) students and teachers, both in CPS schools and outside of them. Even if you only serve CPS students outside of the school, we still want to hear about the ways that you serve CPS students.

Please answer all questions completely; if you do not know the exact figures asked about, please provide your best estimate. Your responses will remain anonymous and will ONLY be reported in aggregate.

If you need to pause the survey before you complete it, either to look up information about your programming or just to take a break, simply pause the survey and close your browser window. To resume, click on the link in your original email invitation and you will be taken to the page at which you left off.

Note: If you are not providing or will not provide arts education programming in CPS or with CPS students or teachers during the 2010-11 school year, please select "None of these" on the first survey question. Please click the button below to continue.

COMMON QUESTIONS Group 1: Current Capacity

Definitional Questions

1. **[REQUIRED]** When you provide arts education programming in Chicago Public Schools (CPS) or with CPS students or teachers, in which of the following sectors/disciplines do you work?
Please select as many as apply.

- ☐ Dance
- ☐ Music
- ☐ Theatre (including playwriting)
- ☐ Visual Arts (Fine/Media/Design and Applied Arts)
- ☐ Literary Arts

- ☐ None of these *[respondent taken to separate page which reads "If you do not provide arts education programming in Chicago Public Schools in dance, music, theater, visual arts and/or literary arts, tell us what programming you do provide." Then, take respondent to thank you page.]*
 - ☐ We do not provide arts education programming in Chicago Public Schools *[respondent taken to separate page which reads "If you do not provide arts education programming in Chicago Public Schools in dance, music, theater, visual arts and/or literary arts, tell us what programming you do provide." Then, take respondent to thank you page.]*
2. In your arts education programming, do you currently serve CPS students, CPS teachers, or both?
- [Grid to include all sectors selected in Q1]*
- ☐ CPS teachers
 - ☐ CPS students
 - ☐ Both CPS students and teachers
3. Do you expect significant changes in the number of contact hours of those you serve through your music education programming over the next year in CPS schools? If you do not know an exact percentage, please provide your best estimate.

MATRIX with column(s) for students and/or teachers based on responses to Q2

- ☐ Yes—the number will probably **increase significantly** (by more than 25%)
- ☐ Yes—the number will probably **increase somewhat** (by about 1-25%)
- ☐ No—the number will probably stay about the same
- ☐ Yes—the number will probably **decrease somewhat** (by about 1-25%)
- ☐ Yes—the number will probably **decrease significantly** (by more than 25%)

Current Capacity of Your Program(s)

4. There are many factors that influence the number of students or teachers that you serve and the number of contact hours that you provide in your [SECTOR] programming. To what degree would each of the following increase the number of students or teachers that you could serve and the number of contact hours you could provide, *given your current fiscal resources*?

[Scale: It would ... "have **little** or **no** effect"; "have a **moderate** effect"; "have a **substantial** effect"] *[RANDOMIZE]*

If there were ...

- ☐ More support from the schools' teaching staff
- ☐ More support from the schools' leadership
- ☐ More support and engagement from parents
- ☐ More consistent school personnel/leadership
- ☐ A clearer understanding of how you will evaluate the program
- ☐ Greater availability of appropriate facilities
- ☐ Greater availability of appropriate equipment or supplies

- ☐ More support from CPS central office
 - ☐ Fewer curriculum mandates that require focus on non-arts subjects
 - ☐ Increased demand for your programs
 - ☐ A better way to identify schools that can participate in my programming
 - ☐ Greater ability to align my program's schedule with schools' schedule
 - ☐ Better-prepared students
 - ☐ Increases in **administrative** or **teaching** staff within your organization
 - ☐ Greater access to trained teaching artists
 - ☐ Greater alignment between your programming and the schools' goals
5. **[Show on same page]** What other changes would substantially increase the number of students or teachers that you could serve and the number of contact hours you could provide in your [SECTOR] programming, *given your current fiscal resources?*
-

COMMON QUESTIONS Group 2: Types of Programs and Program Goals
--

In the next section, you will be asked for more specific details about the programming you offer to Chicago Public School students and teachers, including program descriptions and the number of individuals served and student contact hours in each program. Please feel free to pause the survey to look up this information; when you return, the survey will resume where you stopped working. If you do not have access to the exact figures requested, please provide your best estimate.

MUSIC

6. **[Genre]** What types of music programs do you offer? **[RANDOMIZE]**
- ☐ Instrumental
 - ☐ General music residencies
 - ☐ Choral music
 - ☐ Exposure to live music concerts *[If ONLY this option selected, respondent skips sector-specific Qs 1-15 and starts at Q16]*
 - ☐ Other (please specify) _____
7. **[If "instrumental" selected above]** What kind of instrumental music do you teach?
- ☐ Band
 - ☐ Full orchestra
 - ☐ String orchestra
 - ☐ Jazz band
 - ☐ Single instrument ensemble (e.g. guitar, piano, steel drum, African drumming)
8. **[If "choral" selected above]** What kind of choral music do you teach?
- ☐ Show choir
 - ☐ General choir

- ☐ Concert choir
- ☐ Solo voice instruction

9. **[Format, each genre selected in Q6 will be piped in]** In what format(s) are the music programs that you offer?
- ☐ In-school residencies for students (multiple sessions or a series)
 - ☐ In-school one- or two-session student clinics/workshops
 - ☐ In-school full school year sequential weekly music instruction
 - ☐ In-school private lessons
 - ☐ Field trip(s) to see professional performances
 - ☐ In-school demonstrations or performances by your organization
 - ☐ Out of school community based program *[If a respondent selects ONLY this option, they skip Qs 1-7 of the Sector-specific questions, and start at Q8]*
 - ☐ Other: _____
10. **[Location]** In what types of locations or sites do you deliver your music education programs? **[RANDOMIZE]**
- ☐ Chicago Public Schools
 - ☐ Our own facility
 - ☐ Another organization's facility
 - ☐ Other (please specify) _____

11. For each type of theater program you offer, please complete the grid below. If you have more than one program in each category, please aggregate them in this table.

<i>GENRE AND FORMAT (combined) piped in (from Q6 and Q9)...</i>	Please provide the name and a brief description of this program	<i>Grade level: K-8 or High School (or both)</i>	Number of students you expect to serve this school year (2010-11) (if this program does not serve students, please enter "O")	Number of student contact hours per week (on average) (if this program does not serve students, please enter "O")	Number of schools you expect to serve this school year (2010-11)	Number of classrooms you expect to serve this school year (2010-11)	<i>Number of weeks per session</i>	<i>Time of day: During school day or after school/ Out of school</i>	Number of teachers you expect to serve this school year (2010-11)? (if this program does not serve teachers, please enter "O")	<i>Number of teacher hours per year (on average) (if this program does not serve teachers, please enter "O")</i>

12. To what extent is each of the following a goal of your **[GENRE-FORMAT]** programming? [7-point scale from 1 "This is not at all an emphasis in our program" to 4="This is somewhat of an emphasis in our program" to 7 "This is a primary emphasis in our program"]

*[Will be repeated for each **GENRE-FORMAT** combination]*

- a. Music Making: Engage students in development of performance skills
- b. Music Literacy: Develop students' understanding of music terms, concepts, theory and history

- c. Interpretation and Evaluation: Encourage students to interpret and deepen their understanding of music (as through theory and criticism)
 - d. Make Connections: Assist students to make connections between music and *other disciplines, music and history*
13. To what extent is each of these additional goals of your [GENRE-FORMAT] programming?
[7-point scale from 1 "This is not at all an emphasis in our program" to 4="This is somewhat of an emphasis in our program" to 7 "This is a primary emphasis in our program"]
- a. Develop a love of music in students
 - b. Develop the next generation of music audiences/audience development
 - c. Develop the next generation of performers
 - d. Use music to engage students not easily reached through the traditional classroom setting
 - e. Engage students who otherwise may not have the opportunity to learn about and interact with music
 - f. Integrate music into the classroom
 - g. Introduce the arts as a possible career path
 - h. Develop more socially-responsible citizens
 - i. Contribute to students' social and emotional learning
 - j. Improve academic performance in other core subjects

COMMON QUESTIONS Group 3: The Guide
--

14. In which of the following areas would additional support most enhance your capacity to effectively serve CPS students and teachers through your arts education programming?
[Please RANK the top five areas from the list below.]
- ☐ Understanding child development
 - ☐ Creating a sequencing plan for how to introduce topics in the course of a program
 - ☐ Developing unit plans
 - ☐ Developing lesson plans
 - ☐ Setting learning objectives about which skills to teach
 - ☐ Assessing student progress toward learning objectives
 - ☐ Establishing evaluation methodologies
 - ☐ Understanding where students' skills and knowledge should be if they were performing at grade level
 - ☐ Becoming familiar with best practices for arts educators
 - ☐ Understanding how to better work with classroom teachers
 - ☐ Understanding how to better work with principals
 - ☐ Aligning my programs with national and state learning standards
 - ☐ Training program volunteers or staff
 - ☐ Establishing facility and/or equipment requirements for schools
 - ☐ Using templates provided to document and share unit plans and/or lesson plans
 - ☐ Other (please specify:_____)
15. How frequently do you use the following resources and standards to guide the development of your arts education programs? *[Will be asked in a grid as follows]*
Frequency options (COLUMNS of the grid):

Never
Sometimes
Often
Always

Resources/standards (ROWS of the grid)

- a. Illinois State Learning Standards for Fine Arts
- b. National Arts (for music, for visual arts, etc.) Education Standards
- c. Chicago Guide for Teaching and Learning in the Arts
- d. Other (specify): _____

16. *[Asked of those who say "Never" or "Sometimes" about the Chicago Guide]* Which of the following factors have prevented you from using the Chicago Public Schools Guide for Teaching and Learning in the Arts or from using it more frequently? Please select as many factors as apply.

- ☐ We hadn't heard of it before
- ☐ We don't know enough about it
- ☐ We don't have access to one
- ☐ The Guide doesn't apply to the type of programs that we offer
- ☐ The Guide isn't relevant to the students that my program serves
- ☐ We tried to use it in the past but it wasn't effective
- ☐ We don't have the time to make use of it
- ☐ The Guide isn't useful to us because we know we adhere to state standards
- ☐ Other: _____

17. *[Asked of those who say "Always," "Often," or "Sometimes" about the Chicago Guide]* In which of the following ways have you used the Chicago Guide for Teaching and Learning in the Arts to help you develop your arts education programs?

For each of the ways you have used the Guide, to what degree has it been helpful in developing your arts education programs?

[Show column to select "Used". Show additional three columns marked "Not at all helpful," "somewhat helpful," and "very helpful."]

- ☐ Understanding child development
- ☐ Creating a sequencing plan for how to introduce topics in the course of a program
- ☐ Developing unit plans
- ☐ Developing lesson plans
- ☐ Setting learning objectives about which skills to teach
- ☐ Assessing student progress toward learning objectives
- ☐ Establishing evaluation methodologies
- ☐ Understanding where students' skills and knowledge should be if they were performing at grade level
- ☐ Becoming familiar with best practices for arts educators
- ☐ Understanding how to better work with classroom teachers
- ☐ Understanding how to better work with principals

- ☐ Aligning my programs with national and state learning standards
- ☐ Training program volunteers or staff
- ☐ Establishing facility and/or equipment requirements for schools
- ☐ Other (please specify:_____)

18. *[Asked of everyone except for those who say they haven't heard of Guide before]* In your opinion, what are the key goals that could be achieved by arts education programs' use of the Guide?

- ☐ Creating a common language between arts groups and schools
- ☐ Establishing greater adherence to state and national learning standards
- ☐ Receiving guidance from CPS on a standard approach to scope and sequencing
- ☐ Receiving guidance from CPS about how to provide arts education in schools
- ☐ Receiving guidance from CPS about how to support or supplement in-school arts instruction
- ☐ Creating more effective arts programs and CPS arts partnerships
- ☐ Other (please specify:_____)
- ☐ None of these

MUSIC: Sector-specific questions

Thank you very much for your help so far.

We have another set of questions that will help each artistic discipline better understand and better serve Chicago Public Schools through arts education programming on an even deeper level. We know that many of you feel as strongly as we do about strengthening the support for quality arts programs in the schools, and hope that you will continue answering the remaining questions. We sincerely appreciate your cooperation so far.

The following questions are focused on the arts education programs that your organization provides in music for Chicago Public School students and/or teachers. Please answer the following questions with all of your CPS music education programming in mind—even if you provide more than one type of program or serve multiple audiences.

YOUR MUSIC PROGRAMS

1. Which of the following factors are **most important** to your organization when deciding to work with a particular CPS school? Please select no more than **five** factors. *[RANDOMIZE]*
 - ☐ Parent/Local School Councils who want to develop a partnership
 - ☐ Geographic location of school
 - ☐ Funder interest
 - ☐ Facilities available
 - ☐ Whether the school is financially underserved
 - ☐ Whether the school lacks music programming

- ☐ Strong support from the principal/leadership
 - ☐ Long-standing relationship with the school
 - ☐ Teacher who wants to develop a partnership
 - ☐ Other (please specify): _____
2. In the [INSTRUMENTAL/CHORAL/GENERAL MUSIC] programs that your organization provides to or through CPS, do you provide **professional development** for any of the following? Please select all that apply.
- ☐ CPS music teachers
 - ☐ CPS general classroom teachers
 - ☐ Your organization's teaching artists
 - ☐ Other (please specify): _____
 - ☐ None of these *[Skip next 5 questions]*
3. How many **total hours per year** do you dedicate to training each of the following groups in your organization's programs? Please provide a whole number. If you aren't sure, please provide your best estimate. If you do not provide training for a particular group, please enter "0" in the appropriate space(s). *[GENRE-FORMAT combinations selected in Grid will be shown.]*
- ☐ CPS music teachers
 - ☐ General classroom teachers
 - ☐ Your organization's teaching artists
4. Does your organization offer certified professional development (CPDU) credits to any of the following? Please select as many boxes as apply. *["Yes/No" check boxes will appear. GENRE-FORMAT combinations selected in Grid will be shown.]*
- ☐ CPS music teachers
 - ☐ General classroom teachers
 - ☐ Your organization's teaching artists
5. Does your organization offer graduate level courses to any of the following? Please select as many boxes as apply *["Yes/No" checkboxes will appear. GENRE-FORMAT combinations selected in Grid will be shown.]*
- ☐ CPS music teachers
 - ☐ General classroom teachers
 - ☐ Your organization's teaching artists
6. Which of the following best describes each of the following programs? *["Yes/No" boxes will appear. GENRE-FORMAT combinations selected in Grid will be shown.]*
- ☐ Free to CPS schools
 - ☐ Discounted for CPS schools
 - ☐ Offered to CPS schools at our normal fee structure

7. With whom do your instructors/teaching artists work with in the CPS schools when providing music education programming? Please select all that apply.
- ☐ We provide programming independent of school staff
 - ☐ We provide programming in collaboration with a CPS music teacher
 - ☐ We provide programming in collaboration with a non-music CPS classroom teacher
8. In your out-of-school/community based programs, how do you recruit your students?
- ☐ Through partnerships with CPS schools
 - ☐ Through word of mouth
 - ☐ Through flyers and postings at your facility and on the web
 - ☐ Are there other ways that you recruit students? (please specify):

9. What is the **teaching background** of the instructors that provide your organization's [INSTRUMENTAL/CHORAL/GENERAL MUSIC] education to CPS students? Please select all that apply.
- ☐ Independent music professionals
 - ☐ Faculty or orchestra members from your institutions
 - ☐ Retired school teachers
 - ☐ Volunteers
 - ☐ Other (please specify): _____
10. In what ways does your [INSTRUMENTAL/CHORAL/GENERAL MUSIC] education programming for CPS students incorporate **student performance**?
- ☐ Our program does not offer student performances at all
 - ☐ Students perform in a culminating event at the end of the program
 - ☐ Students perform several times throughout the program
 - ☐ Other (please specify): _____
11. What are the biggest obstacles to success with your [INSTRUMENTAL/CHORAL/GENERAL MUSIC] programs in schools? _____
12. How do you assess **student achievement and learning** in your [INSTRUMENTAL/CHORAL/GENERAL MUSIC] programs for CPS students? Please select all that apply.
- ☐ Measure against national and state learning standards
 - ☐ Student self-assessment
 - ☐ Portfolio assessment, review of students musical performances during the program
 - ☐ Evaluation of a culminating product or event, such as the final performance or recording

- ☐ Rubric
- ☐ Checklist of completed actions during the program
- ☐ Written test
- ☐ Evaluation by classroom teacher
- ☐ Student reflections (written or aural) documented after the performance
- ☐ Observation of audience participation
- ☐ None of these
- ☐ Other (please specify): _____

13. *[Skip if 'None' above]* At which level do you typically assess CPS students in your [INSTRUMENTAL/CHORAL/GENERAL MUSIC] program(s)?

- ☐ At the individual student level
- ☐ At the group or classroom level
- ☐ At the overall program level

14. How do you assess **teacher learning** in your [INSTRUMENTAL/CHORAL/GENERAL MUSIC] program(s) for CPS students? Please select all that apply.

- ☐ Teacher self-assessment
- ☐ Evaluation of lesson plans and other documentation
- ☐ Assessment of teacher collaboration and participation with the program
- ☐ Checklist of completed actions during the program
- ☐ Classroom observation
- ☐ None of these
- ☐ Other (please specify): _____

15. What is the training and/or music education background of the educators that your organization hires for the programs it provides to CPS students? Please select all that apply.

- ☐ B.A. or B.M.
- ☐ M.A. or M.M.
- ☐ Professional performance experience
- ☐ Teaching experience
- ☐ Certified music educator
- ☐ Training/professional development offered by your organization
- ☐ Other (please specify): _____

16. What are you most proud of in your music education programming for CPS students/teachers? _____

17. *[If offer live performances (from Format question)]* Are the shows you offer as part of school trips...?

- ☐ Part of your mainstage season
- ☐ Developed specifically for young audiences

- ☐ Both
- ☐ Other (please specify): _____

18. *[If offer live performances (from Format question)]* Do you typically offer preparatory materials (e.g. study guides, teacher workshops) related to or in conjunction with a CPS students' attendance at one of your organization's concerts?

- ☐ Yes
- ☐ No

19. *[If offer live performances (from Format question)]* Which of the following best describe the live performances your organization offers? The live performances are:

- ☐ Free to CPS schools
- ☐ Discounted for CPS schools
- ☐ Offered to CPS schools at our normal fee structure

20. Which of the following best describes how you use the Chicago Guide for Teaching and Learning in the Arts to train arts education program staff or volunteers?

- ☐ We give them the Guide and ask that they review it on their own
- ☐ We tell them the basic ideas that the Guide covers
- ☐ We highlight and review only the sections of the Guide that are relevant to them
- ☐ We have an informal meeting to explain the Guide and how to use it
- ☐ We conduct formal training sessions to explain the Guide and how to use it
- ☐ We do not use the Chicago Guide for Teaching and Learning in the Arts to train arts education program staff or volunteers
- ☐ Other (please specify: _____)

21. Where are most of your students in relation to grade level appropriate content, as suggested by the Guide's scope and sequence?

- ☐ Very far below grade level; we usually have to use a lower grade level's suggested scope and sequence for our programming
- ☐ Slightly below grade level, but we can achieve standards through our programming
- ☐ At grade level
- ☐ Exceeds grade level

22. What additional components should be in the Guide? _____

23. Is there anything else you would like us to know, about your music education programming for CPS students/teachers, or in general? _____

Appendix C

Survey of Music Education Providers: Key Findings and Implications

Chicago Arts Partner Survey • Ravinia Festival

Survey of Music Education Providers Key Findings and Implications

June 16, 2011



Audience research and planning for the mission-driven world.

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Working with the Chicago Guide for Teaching and Learning in the Arts	32
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Objectives and Methodology

Objectives

- In the summer of 2010, the Chicago Community Trust (CCT) commissioned an initiative to help **identify how arts organizations can better and more effectively serve Chicago Public Schools through arts education programming**
- Four cultural organizations from different disciplines were selected to spearhead the initiative, consulting with and gaining input from arts education providers across the Chicagoland area
 - The Ravinia Festival, the Art Institute of Chicago, Hubbard Street Dance Chicago, and the League of Chicago Theaters were selected to represent their respective disciplines (music, visual arts, dance, and theatre/literary arts)
- Ravinia and the other three organizations engaged Slover Linett Strategies to enhance, field, and analyze the results of a survey with the following specific research objectives:
 - To assess individual arts organizations' capacity for serving CPS students through arts education programs
 - To identify opportunities for (and barriers to) arts organizations reaching more students and/or reaching them more effectively
 - To determine how arts organizations are using and could use the Chicago Guide for Teaching and Learning in the Arts to develop and provide programs that adhere to and assess: standards for teaching and learning in the arts; and social/emotional learning objectives

Methodology

- The audience: arts organizations providing arts education programming to CPS schools during the 2010-11 academic year
 - Over 250 Chicagoland arts education providers were surveyed
 - 54 of the responding organizations identified themselves as currently providing music education programming to CPS students or teachers
 - The survey was fielded from February 10—March 8, 2010
- This document contains the results and synthesis of that survey on behalf of the music education discipline

Executive Summary

Executive Summary: Music education providers

1. **The organizations providing music programming to CPS students are diverse and flexible.** Most offer programming in a variety of musical genres and formats, and the majority are multi-disciplinary, offering education programming in other arts disciplines in addition to music. Though virtually all work with students, many also serve CPS teachers. And they're operating in a variety of venues—CPS facilities, their own spaces, *and* other organizations' spaces.

-
- Just over half (54%) of music organizations provide programming in at least one other arts discipline; 28% offer programming in all disciplines (including theatre, visual arts, and dance)
 - All but one responding organization serve students; 45% serve both students *and* teachers
 - Only 6% of music organizations work within their own facilities exclusively

Executive Summary: **Capacity**

2. **Organizations feel that better “matching” with CPS schools and greater support from CPS teachers and leadership would have the most positive impact on their capacity.** For the most part, though, organizations providing music programming are thriving; most organizations expect to maintain—or even grow—their capacity in the coming year.

-
- Organizations serve the most students through their General Music programming
 - Nearly 142,000 CPS students were receiving General Music programming during the 2010-11 school year, based on music programs offered by the responding organizations; by this measure, General Music reaches more than double the students of any other type of music program
 - Instrumental programs serve their students at a greater level of intensity (more contact hours per week, per student, on average)
 - Students receiving Instrumental Music instruction receive around 2 hours of contact per week (per student)—more than all other music genres
 - About 60% of organizations providing music education say that their capacity will stay the same in the coming school year; about one-third say it will increase “somewhat” or “significantly”

Executive Summary: **Partnerships**

3. **For organizations providing music education, developing effective partnerships and having a common language would be the most beneficial.** Organizations want (more) partnership and collaboration with CPS teachers and leadership, and would be most benefited by knowing how to best find and develop these relationships.

-
- Music providers are frequently collaborating with CPS teachers: three-quarters (72%) collaborate with CPS teachers, either solely or in conjunction with the organization's own staff
 - Organizations providing music education say that support and partnerships are the most important factors in choosing a particular CPS school
 - Organizations say that better matching and greater support from the schools would have the biggest impact on their current capacity, given current resources
 - More than half (54%) say that learning to work better with *principals*, and 42% say that learning to work better with *teachers*, would enhance organizations' ability to serve effectively

Executive Summary: **The Chicago Guide for Teaching and Learning in the Arts**

4. **Most organizations use the Guide and find it helpful for aligning their programs to learning standards and for understanding where students' skill and knowledge level should be; however, organizations may not be making as much use of the Guide as they could be.** One reason for this is accessibility—some organizations do (or did) not have access to the Guide, or do not know enough about the Guide. Of those that *do* know about the Guide, they feel as though the Guide doesn't address their primary needs—again, developing partnerships.
-

- 42% of organizations providing music education say they use the Guide “often” or “always”
- 72% of organizations say their students are not performing at grade level, according to the Guide's scope and sequence
- About one in four who *don't* use the Guide had not heard of it before this survey
- Though organizations' own goals are largely in line with the strands of the Guide, their *top* priorities are to engage students and develop a love of music—similar (but slightly broader) goals as the strands of the Guide

Key Findings



Profile of Music Providers in CPS

Building Capacity

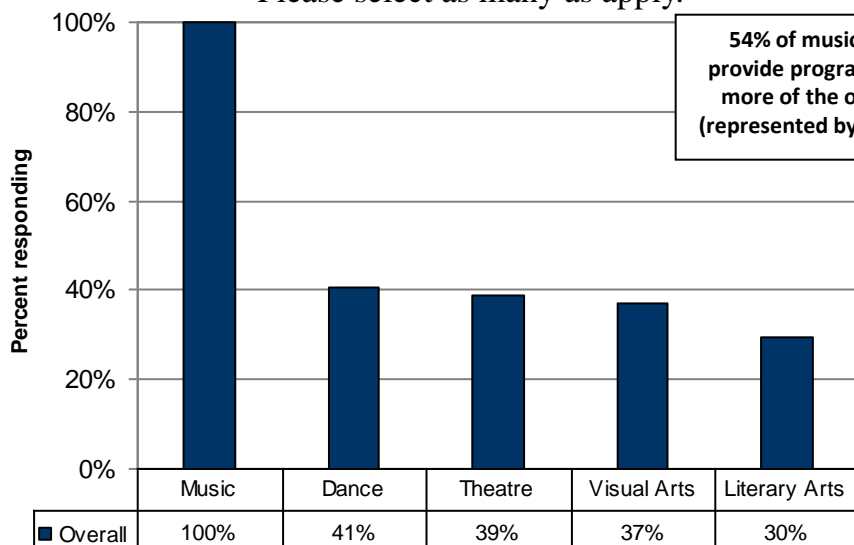
Working with the Chicago Guide for Teaching and Learning in the Arts

Goals for CPS Music Education

Profile: Most organizations are multi-disciplinary—also providing programming in another arts discipline(s) besides music

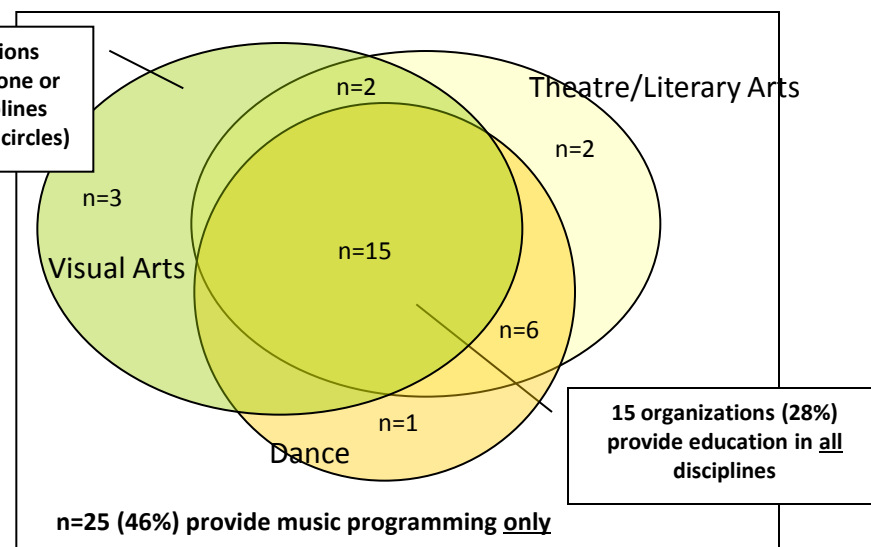
When you provide arts education programming in Chicago Public Schools (CPS) or with students or teachers, in which of the following sectors/disciplines do you work?

Please select as many as apply.



54% of music organizations provide programming in one or more of the other disciplines (represented by the three circles)

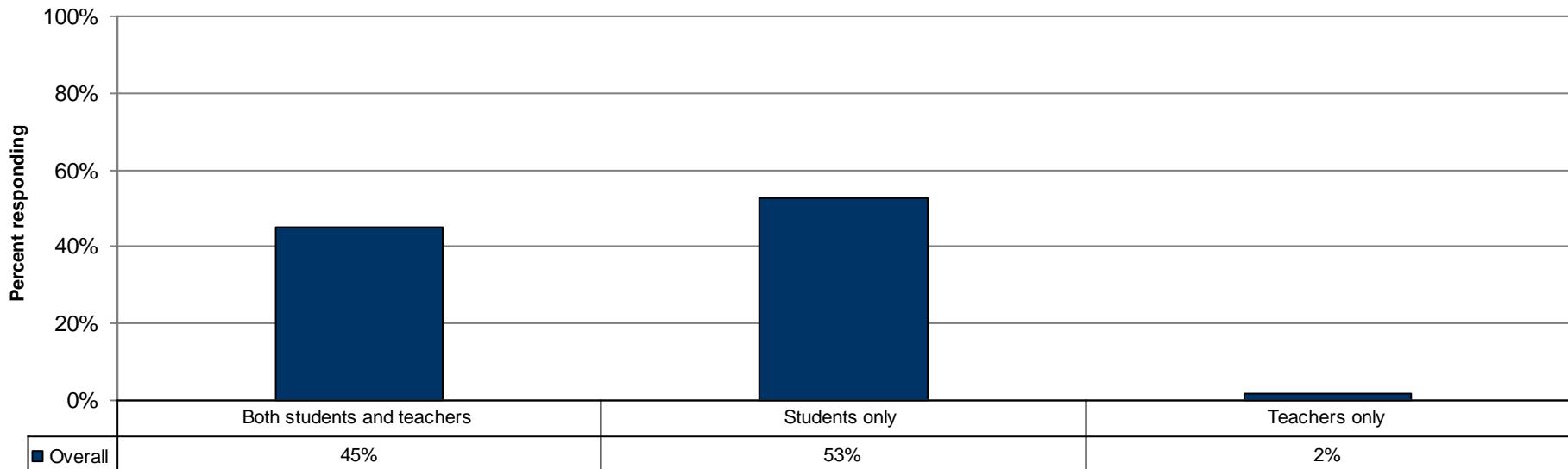
Other disciplines provided by music education organizations



- 54% of the music organizations that responded provide education programming in *at least* one other discipline
 - This is comparable to the other arts education providers included in the study; for example, 59% of theatre providers, 58% of dance providers, and 45% of visual arts providers also define themselves as multi-disciplinary
- The Venn diagram shows the degree of overlap among these multi-disciplinary music providers
 - Nearly a third (28%) of music organizations are serving all disciplines included in this study, while another 26% teach one or two other disciplines

Profile: Nearly all music providers serve CPS students, and about half serve teachers as well

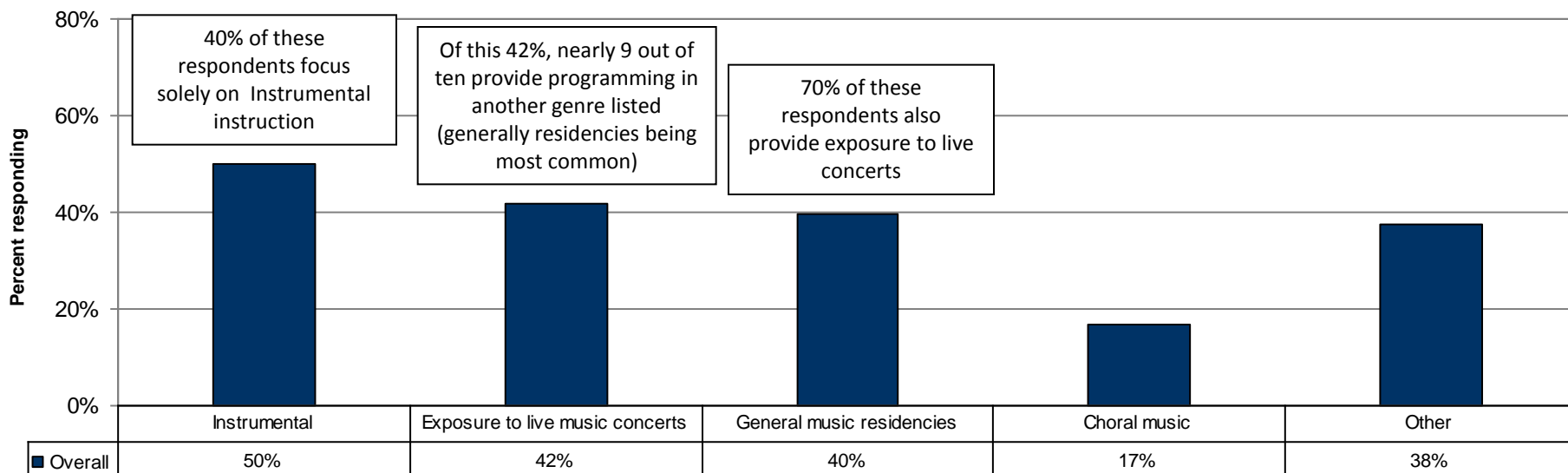
In your arts education programming, do you currently serve CPS students, teachers, or both?



- Over half of music providers serve CPS students, while nearly as many serve students exclusively
 - Only one organization (of those that responded to the survey) provides education only to CPS teachers
- Most organizations that serve students are meeting after school hours—not during
 - Music organizations that serve only students are about twice as likely to meet after school hours than are organizations that serve only teachers

Profile: Most music organizations serving CPS schools offer a broad array of programming

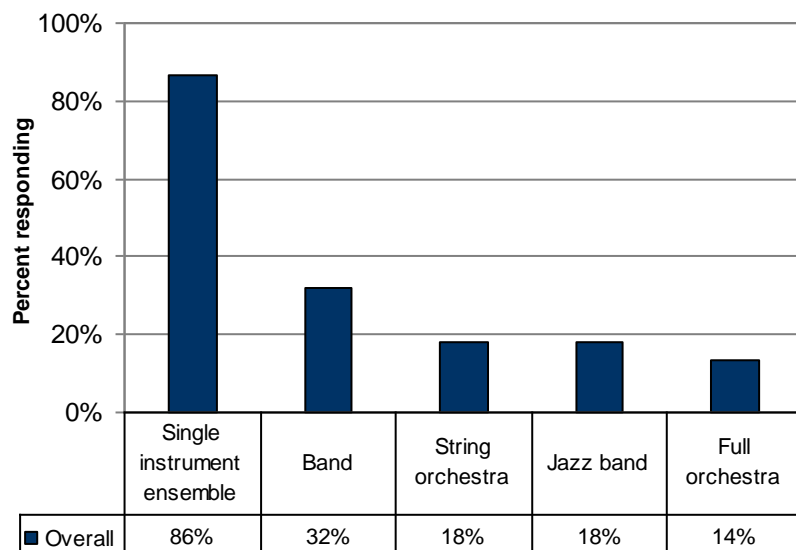
What types of music programs do you offer?



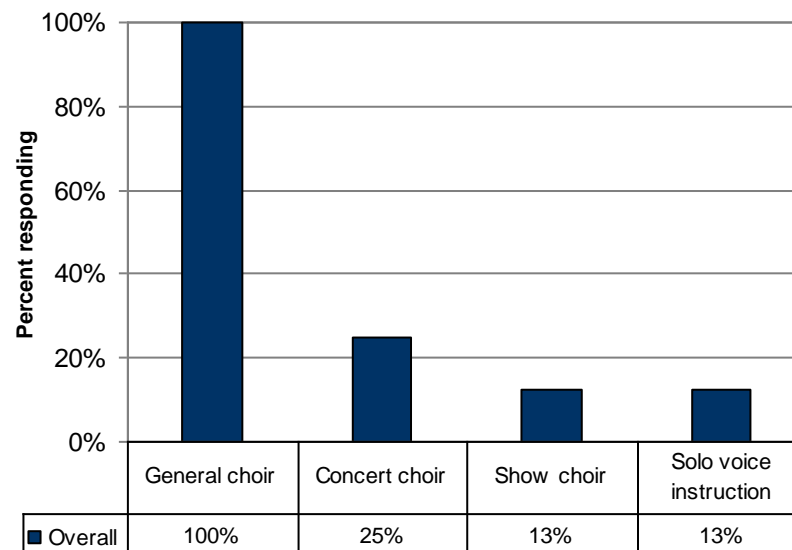
- Half (50%) of these organizations are providing more than one type of music programming; 25% provide at least three
 - Because of the number and variety of program genres offered, there is a great deal of overlap by genre—particularly instrumental, general music residencies, and exposure to live music programs
- Many organizations offer “other” types of music programming, though most offer these in addition to their instrumental, general, or choral programming
 - These “other” genres include songwriting and producing, professional development for teachers, and programs incorporating live performance

Profile: Nearly all instrumental programs offer single instrument ensembles; all choral providers offer general choir

[If Instrumental programming offered] *What kind of instrumental music do you teach?*



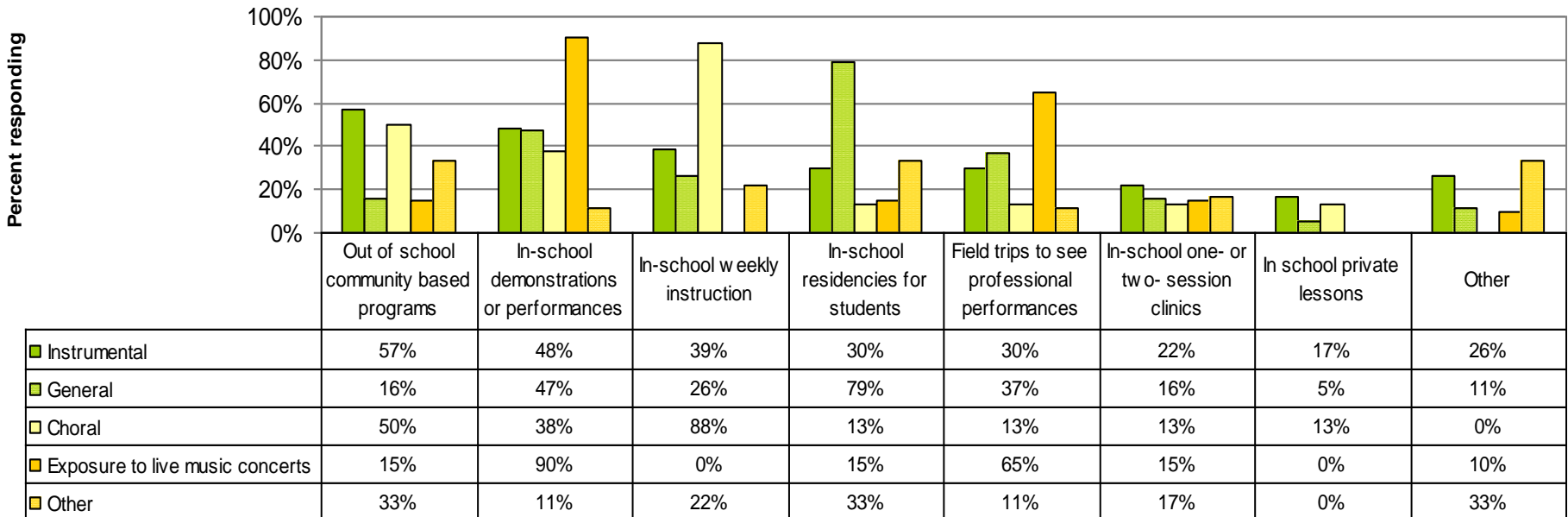
[If Choral programming offered] *What kind of choral music do you teach?*



- Half (50%) of music organizations offer at least one multi-instrument program (band, string orchestra, jazz band, and/or full orchestra)
- Only two of the organizations that provide choral programming offered another choral genre in addition to general choir

Profile: Program formats are selected based on the specific genre being taught

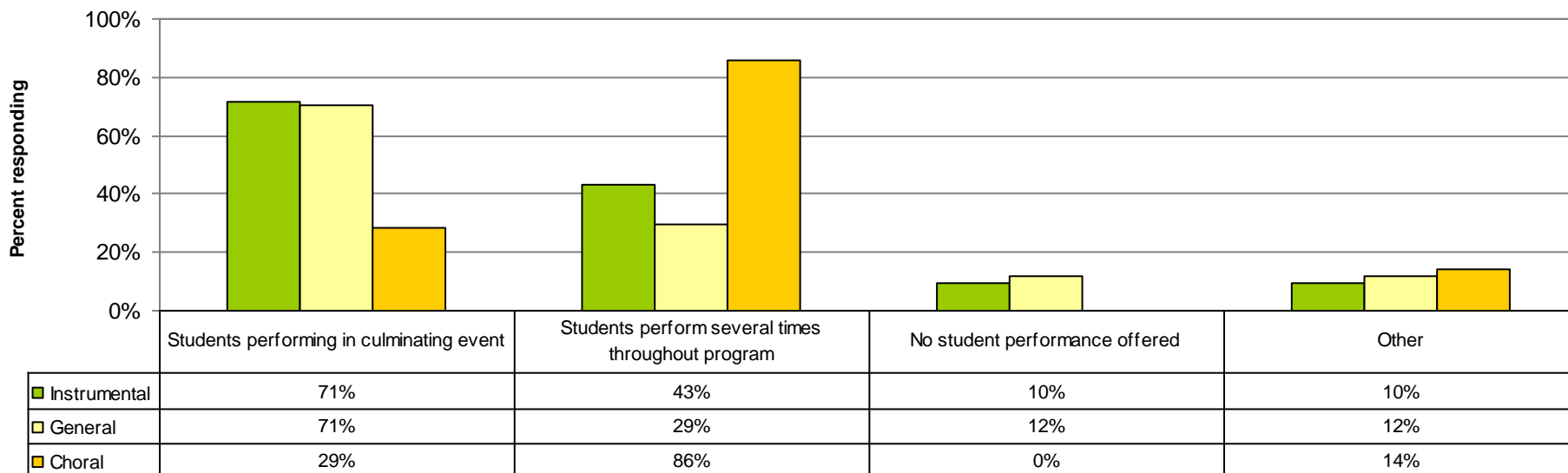
In what format(s) are the music programs that you offer?



- There are clear patterns between the genre taught, and the format it is offered in
 - For example, nearly all choral providers are offering in-school weekly instruction, while nearly all organizations that offer exposure to live music are doing so through in-school demonstrations or performances
- As stated previously, the majority of music providers offer more than one format, demonstrating both a range of skills as well as a way to match the type of music education they offer to the needs of a particular school

Profile: Almost all organizations provide students with performance opportunities

In what ways does your music education programming for CPS students incorporate student performance?

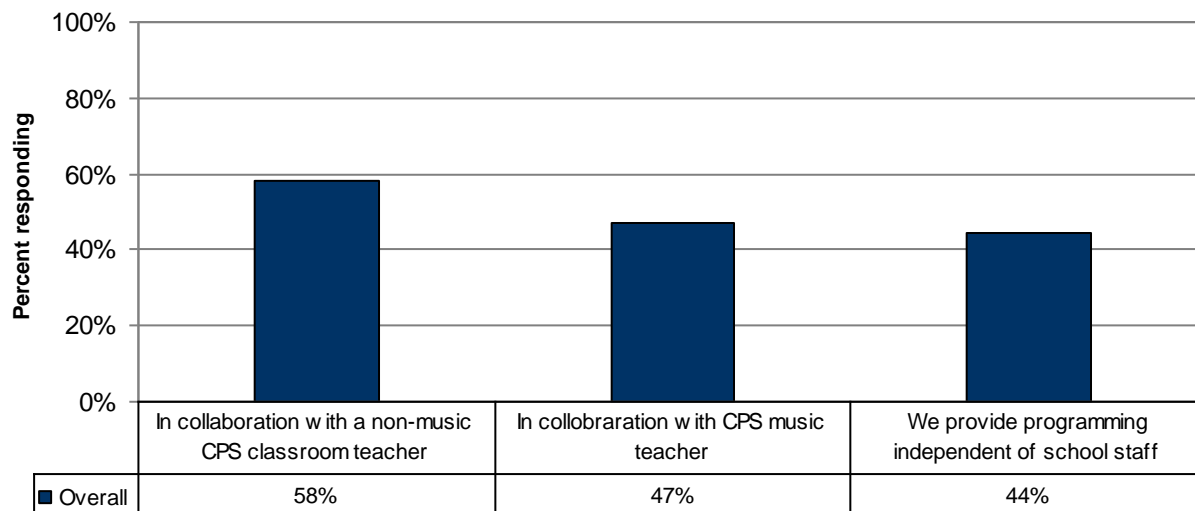


- Most students perform at least once—often several times—as part of an organization’s CPS programming
- Nearly all choral programs perform multiple times through the course of the program
- In open-end comments, a few organizations said they offer master classes, or students perform in city competitions

Profile: Most music providers work in collaboration with CPS teachers when providing music education programming

With whom do your instructors/teaching artists work with in the CPS schools when providing music education programming?

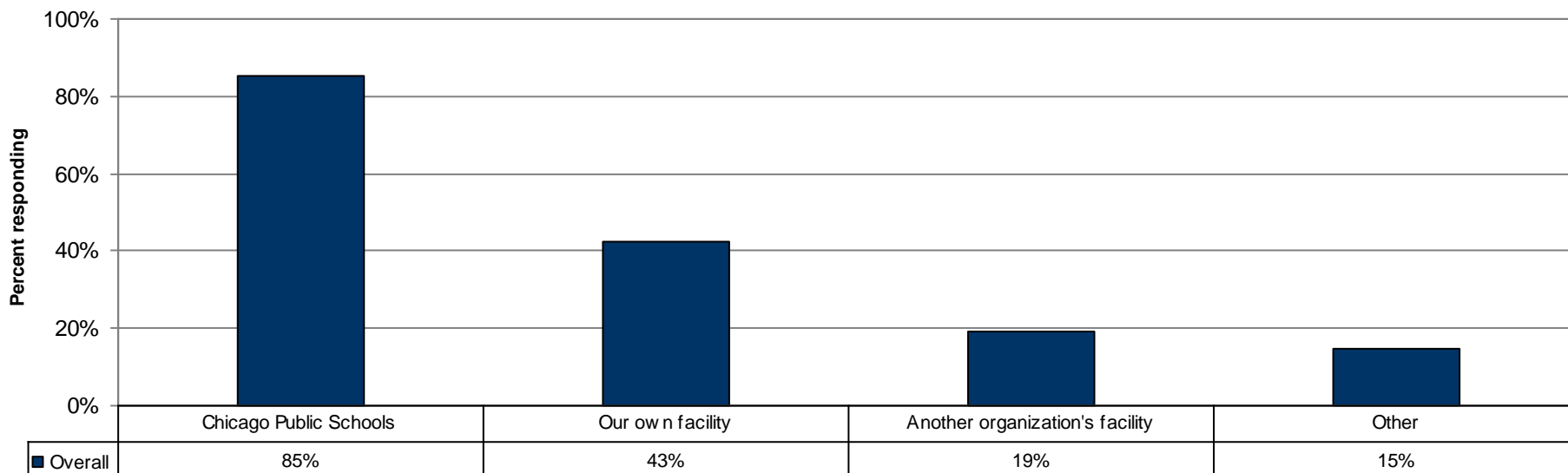
Please select all that apply.



- About three-quarters (72%) of music organizations collaborate with CPS music or general (non-music) teachers—many collaborate with both
 - While 44% say they provide some programming independent of school staff, many are still collaborating with CPS teachers—only 28% do not collaborate with CPS teachers *at all*
- Because so many music education partners work in collaboration with CPS teachers, a strong partnership is important (as we'll see on later pages)

Profile: Much of the music programming provided to CPS students occurs in the schools themselves

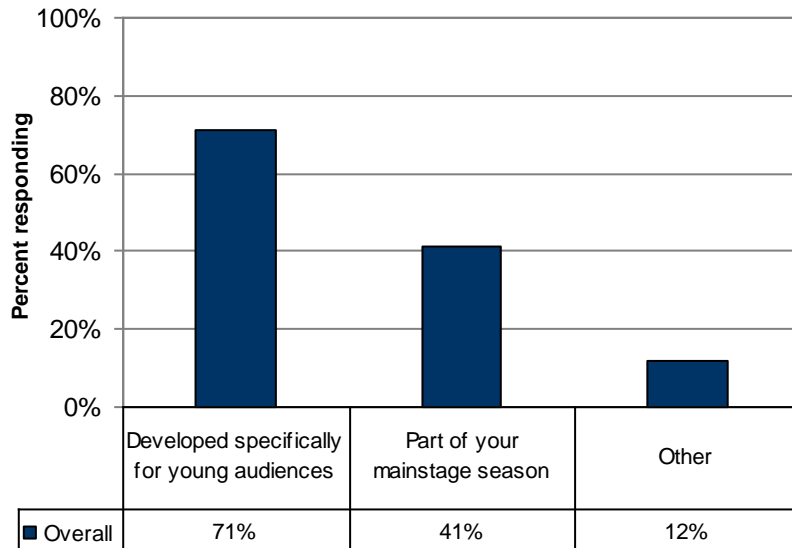
In what types of locations or sites do you deliver your music education programs?



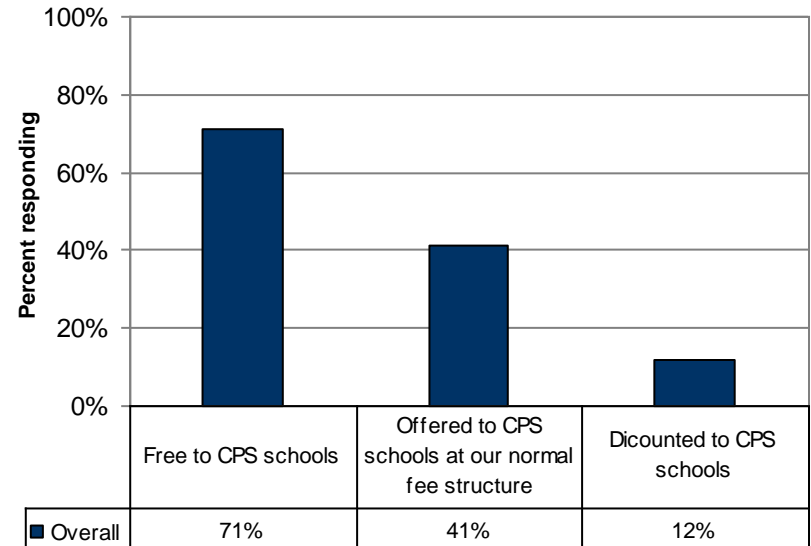
- Only 6% of organizations work exclusively in their own facility – most others work only in CPS school locations, or in multiple locations, which speaks to these organizations' flexibility and adaptability when it comes to work space
- A few responding organizations use other locations such as a library, a partner organization's facilities, or another (non-CPS) school's facilities

Profile: Most providers develop live performances specifically for their young audiences, and offer them for free to CPS schools

[If field trips offered] *Are the shows you offer as part of school trips...*



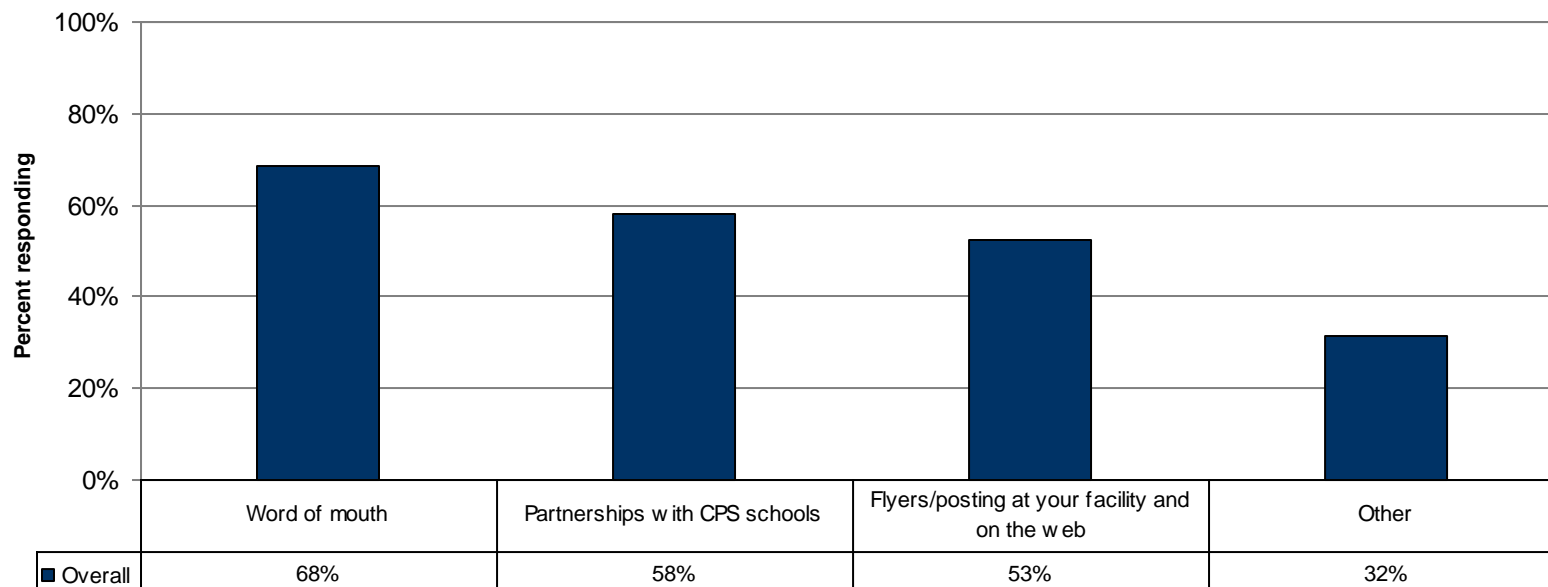
[If field trips offered] *Which of the following best describe the live performance your organization offers?*



- About three out of four organizations that organize field trips to see live performances, offer the performances for free to CPS schools
- When respondents were asked whether they offer preparatory materials in conjunction with school-trip performances, half (50%) said that they do

Profile: Providers offering community-based programs use a variety of methods to recruit students—primarily word of mouth

[If out-of-school/community based programs offered] *How do you recruit your students?*

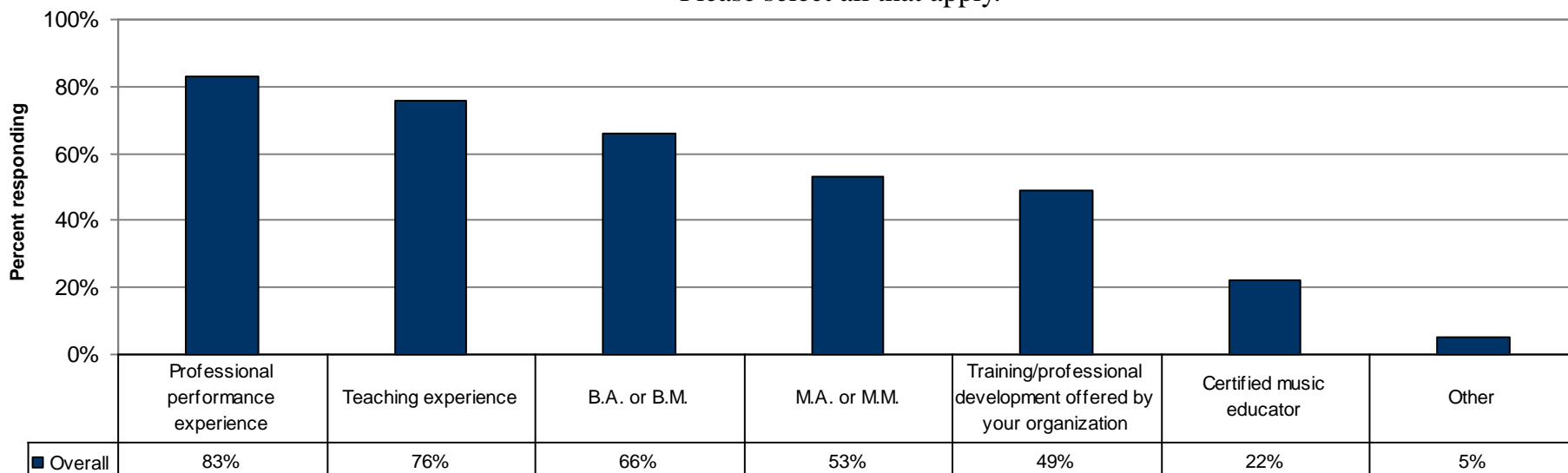


- Two-thirds of providers offering out-of-school or community-based programs (programs outside of CPS) use word of mouth as their main recruitment vehicle
 - Over half also rely on CPS partnerships as well as advertising the “old-fashioned way” – flyers and postings at the music organizations’ own facilities and on the web

Profile: The educators providing music programming to CPS students typically have professional and/or teaching experience

What is the training and/or music education background of the educators that your organization hires for the programs it provides to CPS students?

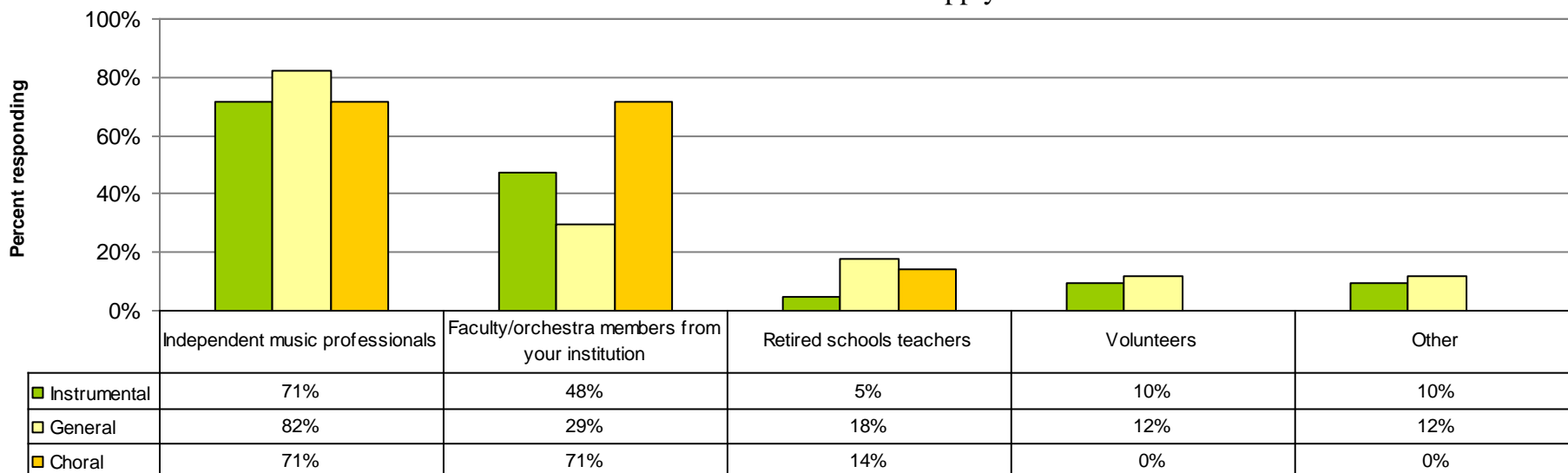
Please select all that apply.



- Two-thirds (66%) hire educators with both professional *and* teaching experience—most have both
- While many music educators have music degrees and/or certification, professional performance and teaching experience is even more common

Profile: Most music instructors are active professionals, not retired teachers or volunteers

What is the teaching background of the instructors that provide your organization's music education to CPS students?
Please select all that apply.

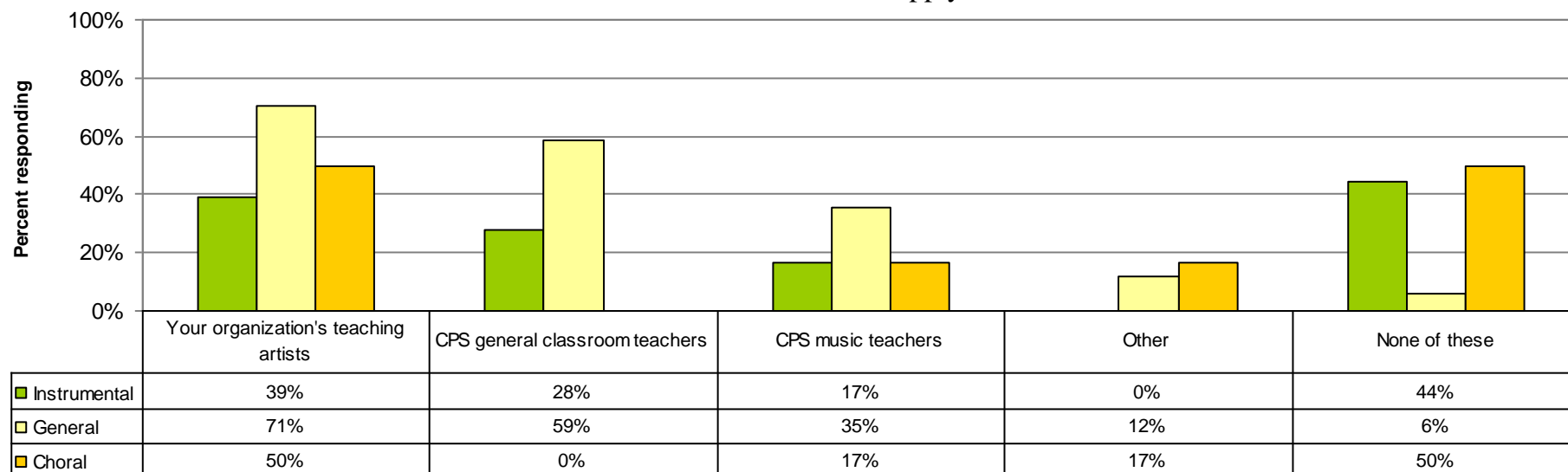


- About three in four organizations are staffed by independent music professionals; about half with faculty or orchestra members
- Very few organizations are staffed by retired school teachers or volunteers

Profile: Many music organizations provide some type of professional development to their own teaching artists

In the music programs that your organization provides to or through CPS, do you provide professional development for any of the following?

Please select all that apply.



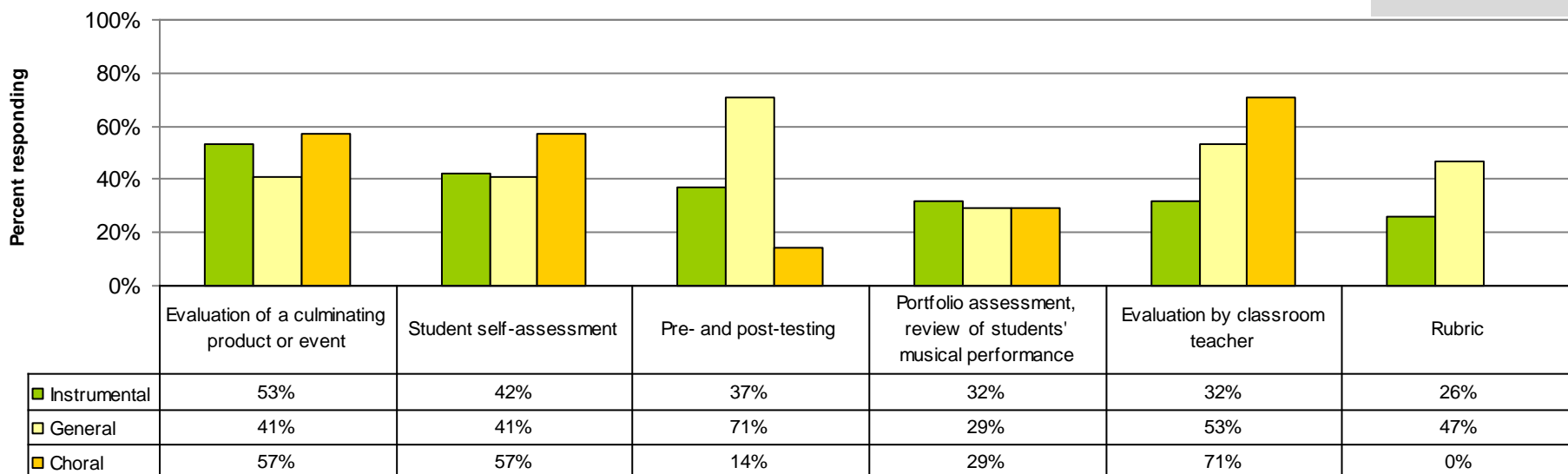
- General music organizations provide the most professional development—only 6% of organizations are not providing professional development opportunities
- Most organizations that *do* offer professional development training, offer it to a variety of audiences

Profile: The assessment tools used differ by program genre

How do you assess student achievement and learning in your music programs for CPS students?

Please select all that apply.

Chart 1 of 2



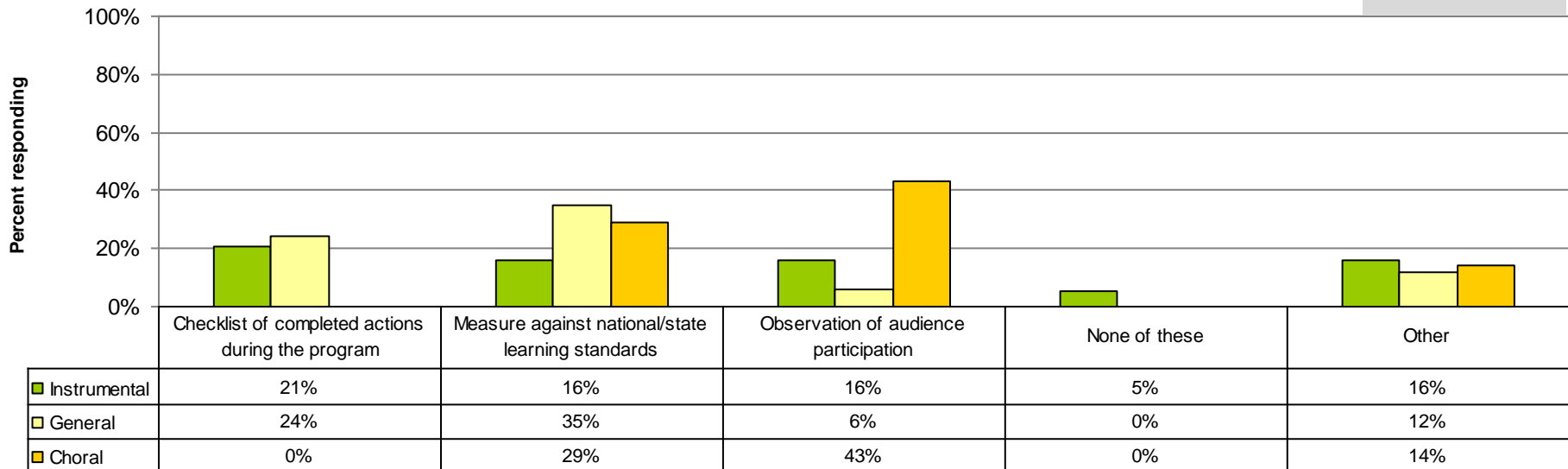
- Student assessment, pre- and post-testing and evaluation of a culminating product or event are common ways of assessing student achievement

Profile: The assessment tools used differ by program genre (cont.)

How do you assess student achievement and learning in your music programs for CPS students?

Please select all that apply.

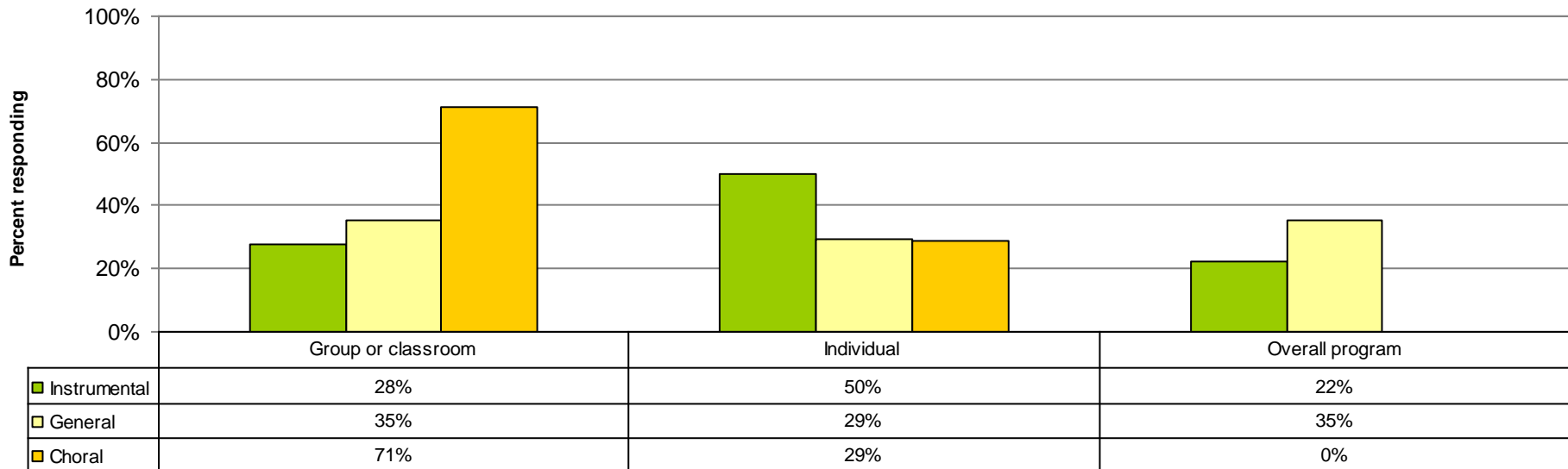
Chart 2 of 2



- Few organizations use checklists, rubrics, or learning standards in assessing students
- Other ways of assessing include observing class activities, student and teacher surveys, journaling, and video-recording students' performance(s)

Profile: Student assessment happens at the group, individual *and* program level

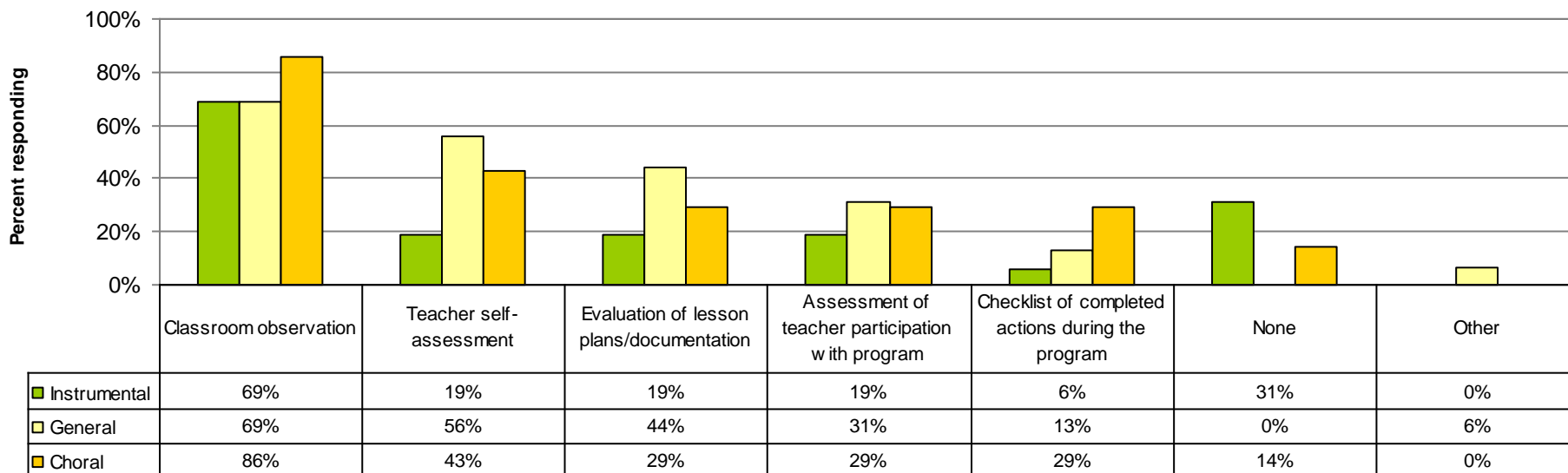
At which level do you typically assess CPS students in your music program(s)?



- Within choral programs, group or classroom assessment is most common, while half of instrumental programs use individual assessment
- General music programs use a fairly even split of assessment levels

Profile: Most *teacher* assessment consists of classroom observation

How do you assess teacher learning in your music program for CPS students?



- Over half of the general music programs also use teacher self-assessment

Key Findings

Profile of Music Providers



Building Capacity

Working with the Chicago Guide for Teaching and Learning in the Arts

Goals for CPS Music Education

Building Capacity: Numbers Served/Content Hours

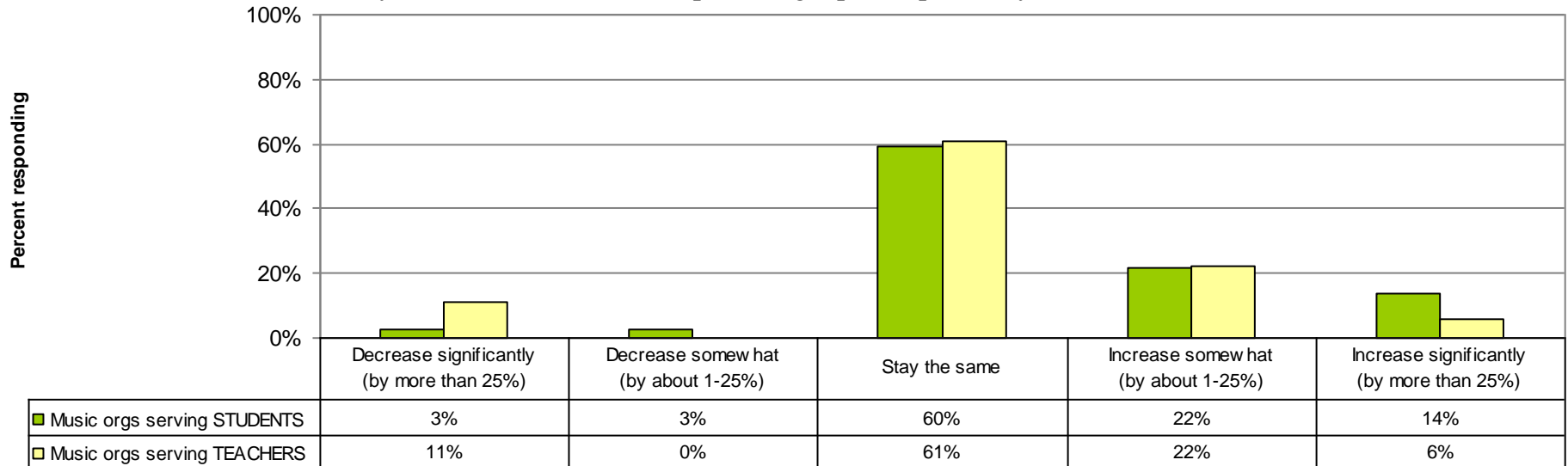
Organizations serve the greatest number of students through their general music residencies

	Music Organizations	Instru- mental	General Music	Choral	Exposure to music	Other
Students	Total number of students served	25,731	36,735	4,365	172,286	54,067
	Median number of students served	160	400	240	600	60
	Median number of contact hours per week (per student served)	2	1	1	1	4
“Reach” and Duration	Median number of weeks per session	10	9	30	1	19
	Median number of schools served	4	5	4	5	3
	Median number of classrooms served	5	12	13	13	5
Teachers	Total number of teachers served	380	443	16	860	699
	Median number of teachers served	13	16	8	20	40
	Median number of contact hours per week (per teacher served)	2	6	1	1	5

Building Capacity: Most expect their organization's capacity to stay the same or increase slightly in the next year

Do you expect significant changes in the number of contact hours of those you serve through your music education programming over the next year in CPS schools?

If you do not know an exact percentage, please provide your best estimate.



- Only a handful of organizations expect their contact hours to decrease
- In open-end comments, some music organizations provided other suggestions for increasing capacity, in addition to those offered on the previous page
 - Increasing the number of volunteers, better and more efficient communication with teachers and staff and better connections between in-school and after-school programming were some of the suggestions mentioned

Building Capacity: Organizations feel that better “matching” and greater support would have the biggest impact on their capacity

To what degree would each of the following increase the number of students or teachers that you could serve and the number of contact hours you could provide, given your current fiscal resources?

(Percentage selecting “Substantial effect” shown)*

	Percentages selecting “Would have a <u>substantial effect</u> ” ...	Orgs serving STUDENTS n=50	Orgs serving TEACHERS n=23
Matching	A better way to identify schools that can participate in programming	56%	39%
Support	More support from the schools’ leadership	52%	57%
Internal Capacity	Increase in administrative or teaching staff within organization	46%	30%
Support	More consistent school personnel/leadership	44%	39%
Support	More support from CPS central office	42%	57%
	Increased demand for programs	40%	44%
Matching	Greater ability to align program’s schedule with schools’ schedule	32%	22%
Matching	Greater alignment between your programming and the schools’ goals	32%	17%
Support	More support from the schools’ teaching staff	30%	52%
Support	More support and engagement from parents	30%	17%
	Clearer understanding of program evaluation techniques	26%	0%
	Greater availability of appropriate facilities	26%	17%
	Greater availability of appropriate equipment/supplies	26%	26%
	Fewer curriculum mandates focused on non-arts subjects	24%	26%
	Better-prepared students	20%	9%
	Greater access to trained teaching artists	18%	0%

- Having a better way to identify schools that can participate is the most important factor for organizations providing music education to students—perhaps providing music organizations with better resources and information to locate eligible and interested CPS schools may have a big impact
- More support from both CPS and individual participating schools would have a positive impact across the board
 - Having more support is an important factor for music organizations of all stripes, but *particularly* for organizations that provide education for teachers
- However, *internal* capacity is still a factor for some—though greater access to teaching artists is not

Key Findings

Profile of Music Providers

Building Capacity

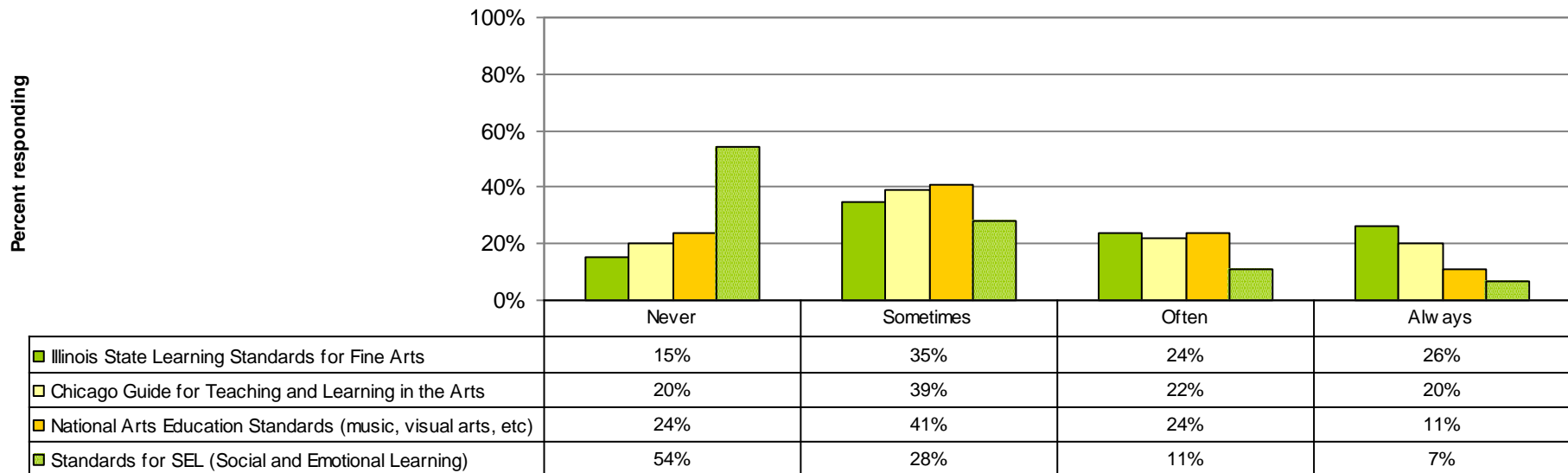


Working with the Chicago Guide for Teaching and Learning in the Arts

Goals for CPS Music Education

The Guide: Less than half of organizations providing music education are using the Guide on a regular basis

How frequently do you use the following resources and standards to guide the development of your arts education programs?



- Slightly fewer (42%) use the Chicago Guide for Teaching and Learning in the Arts, suggesting there is room for The Guide to be a more integrated part of music educators' toolkit
- The Illinois State Learning Standards for Fine Arts is used the most—half of music organizations use this set of guidelines often

The Guide: The Guide is *most* helpful for developing unit and lesson plans and aligning programs to learning standards

In which of the following ways have you used the Guide to help develop your arts education programs?

For each of the ways you've used the Guide, to what degree has it been helpful in developing your arts education programs?

	Percentage used	"Very helpful"
Aligning my programs with national/state learning standards	61%	60%
Understanding where students' skills and knowledge should be in they were performing at grade level	49%	56%
Setting learning objectives about which skills to teach	49%	56%
Developing unit plans	36%	75%
Developing lesson plans	33%	73%
Becoming familiar with best practices for arts educators	33%	27%
Establishing evaluation methodologies	30%	40%
Developing a common language/goals with classroom teachers	30%	70%
Assessing student progress toward learning objectives	27%	56%
Creating a sequencing plan for how to introduce topics during a program	21%	43%
Training program volunteers or staff	21%	43%
Using templates to document or share unit plans and/or lesson plans	18%	50%
Understanding how to better work with classroom teachers	12%	25%
Establishing facility and/or equipment requirements for schools	3%	0%
Other	9%	33%

- Three out of four organizations say that the Guide is "very helpful" for developing teaching plans; nearly as many find it helpful for aligning programs to national and state standards
- The Guide is most used (and most helpful) in providing standards and templates, though these areas are not necessarily where organizations need the most help (see next page)

The Guide: Organizations' capacity to serve could be enhanced by better working relationships and evaluation methodologies

In which of the following areas would additional support most enhance your capacity to effectively serve CPS students and teachers through your arts education programming?

Please rank the top five areas from the list.

Table 1 of 2

	Percentage selecting item in TOP 2	Percentage selecting item in TOP 5
Understanding how to work better with principals	28%	54%
Establishing evaluation methodologies	28%	54%
Becoming familiar with best practices for arts educators	14%	44%
Understanding how to work better with classroom teachers	16%	42%
Developing a common language and goals with classroom teachers	14%	40%
Assessing student progress toward learning objectives	21%	40%
Training program volunteers or staff	16%	33%
Establishing facility and/or equipment requirements for schools	5%	30%

- Organizations also would like support in evaluation methodologies and best practices in order to more effectively serve students and teachers
- Organizations providing education *outside* of CPS schools are more likely to say that evaluation methodologies, best practices for arts educators and training programs would be helpful
 - This may suggest that those organizations need more support and guidance than their peers, since they have less contact with other arts educators within the schools themselves
- In open-end comments, some music education providers thought that suggested repertoire, suggestions for principals and site administrators, and contact information of other educators in the field would help enhance capacity as well

The Guide: Learning standards and lesson plans are not areas in which the organizations feel they need more support

In which of the following areas would additional support most enhance your capacity to effectively serve CPS students and teachers through your arts education programming?

Please rank the top five areas from the list.

Table 2 of 2

	Percentage selecting item in TOP 2	Percentage selecting item in TOP 5
Using templates to document and share unit/lesson plans	7%	23%
Creating sequencing plan for introducing topics	7%	19%
Setting learning objectives about which skills to teach	7%	16%
Understanding where skills and knowledge should be if students performing at grade level	5%	14%
Aligning my programs with national and state learning standards	2%	14%
Developing lesson plans	2%	7%
Developing unit plans	5%	5%
Other	19%	26%

- Aligning programs with national and state learning standards are not a priority, either—the Guide might be best-used as a tool for guidance and best practices

The Guide: The Guide is seen to have potential to forge partnerships and create a common language between arts groups and schools

In your opinion, what are the key goals that could be achieved by arts education programs' use of the Guide?

	Overall
Creating more effective arts programs and CPS arts partnerships	72%
Creating a common language between arts groups and schools	64%
Providing guidance on a standard approach to scope and sequencing	46%
Establishing greater adherence to state and national learning standards	41%
Receiving guidance from CPS about how to provide arts education in schools	28%
Receiving guidance from CPS about how to support or supplement in-school arts instruction	26%
Other	3%
None of these	3%

- Creating effective arts programs and CPS arts partnerships could be a possible opportunity for the Guide to fill
- A resource for best practices would also be helpful for many organizations, though developing lesson and unit plans and aligning programs to standards – the most helpful components of the Guide – are less of a priority for many organizations

The Guide: Of those who don't use the Guide, about one in four hadn't heard of it before this survey

Which of the following factors have prevented you from using the Chicago Public Schools Guide for Teaching and Learning in the Arts or from using it more frequently?

Please select as many factors as apply.

Those who said they use The Guide "Never" or Sometimes"	Percentage Responding
We hadn't heard of the Guide before	24%
The Guide isn't useful to us because we know and adhere to state and national standards	16%
We do not have enough copies for everyone in the organization	16%
The Guide isn't relevant to the students that my program serves	12%
We don't know enough about the Guide	8%
The Guide doesn't apply to the type of programs that we offer	8%
We don't have access to the Guide	4%
We tried to use the Guide in the past, but it wasn't effective	4%
We don't have time to make use of the Guide	4%
Other	40%

- Of the respondents that *do* know about The Guide but don't use it, some say the Guide isn't helpful because they already adhere to state and national standards
 - About one in five of these organizations do not have access to The Guide, or they don't have enough copies to provide to their staff
- While accessibility to the Guide is important, making the Guide more relevant to organizations' needs may also be necessary
- Note: The timing of this study coincided with the initial electronic release of the Guide; perceived availability of the Guide may have improved since then.
- Though about two in five organizations offered "other" factors that have prevented their use of the Guide, most echoed similar reasons as listed, such as lack of access, the degree of relevancy of the Guide for some organizations, etc.

The Guide: Those organizations using the Guide for training are using it in different ways

“Which of the following best describes how you use the Chicago Guide for Teaching and Learning in the Arts to train arts education program staff or volunteers?”

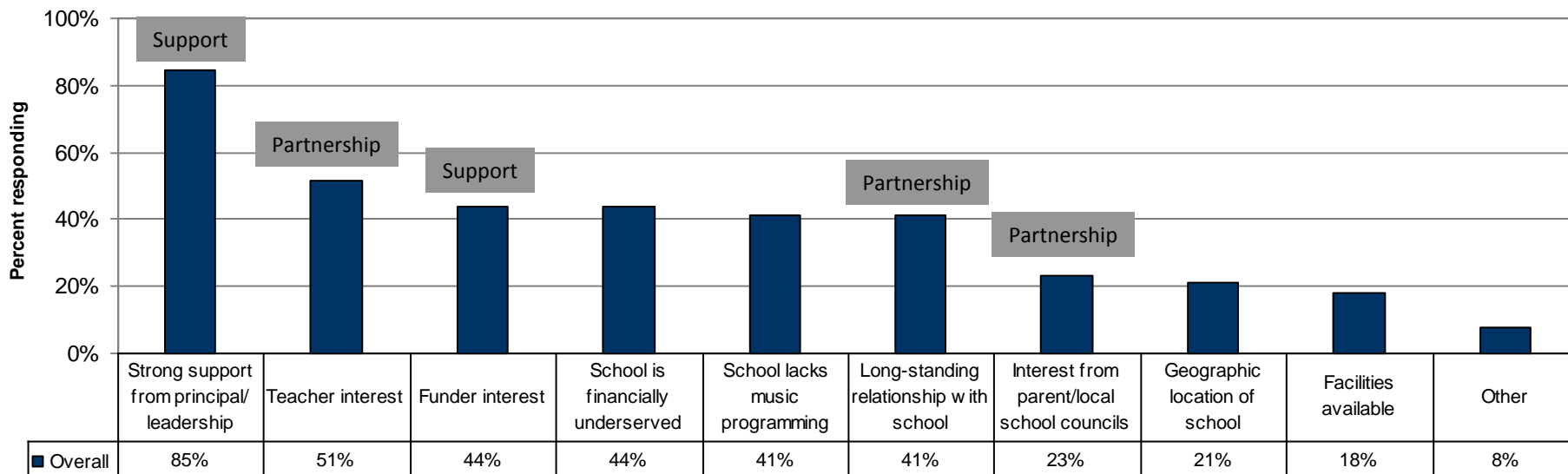
	Overall
We do not use the Guide to train arts education program staff or volunteers	37%
We highlight and review only the sections of the Guide that are relevant to them	17%
We give them the Guide and ask that they review it on their own	10%
We have an informal meeting to explain the Guide and how to use it	10%
We conduct formal training sessions to explain the Guide and how to use it	10%
We tell them the basic ideas that the Guide covers	7%
Other	10%

- There is no clear pattern to the variability—organizations of all sizes and make-ups are using the Guide to varying degrees
- Only a handful of responding organizations say that they conduct formal training on the Guide and how to use it

The Guide: Support and partnerships are important factors when deciding to work with a particular school

Which factors are most important to your organization when deciding to work with a particular CPS school?

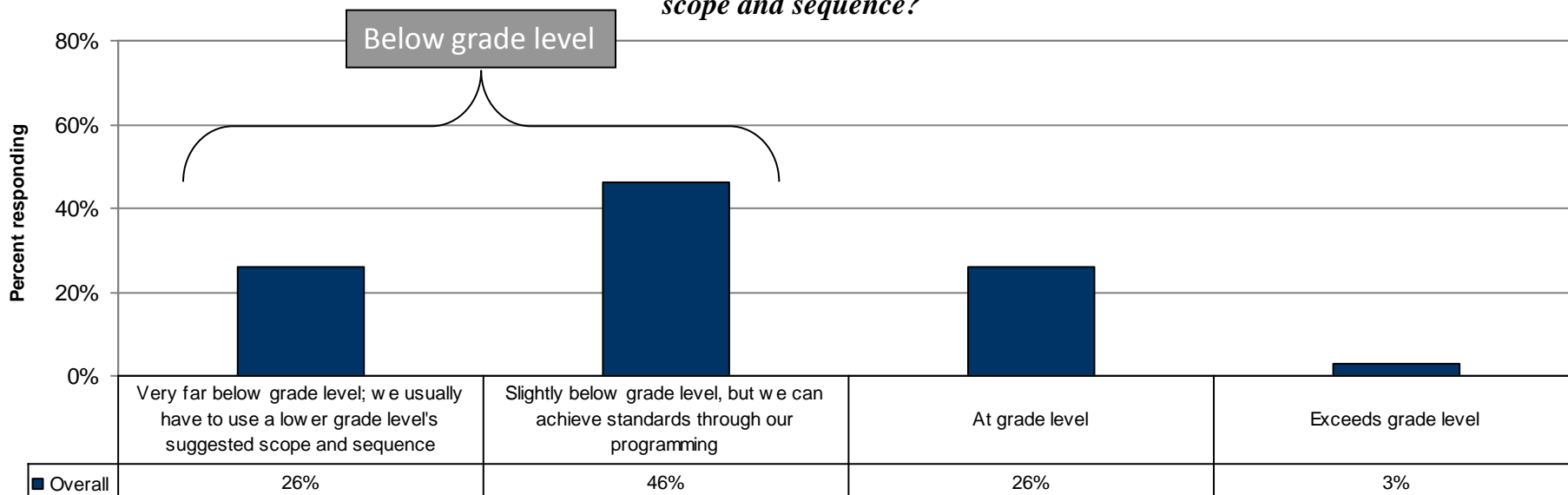
Please select no more than five factors.



- Support and interest in developing partnerships are among the most important factors to an organization when deciding to work with a particular CPS school
 - Nearly nine out of ten organizations say that support from the principal or other leadership is most important

The Guide: The majority of students receiving music education are below grade level, according to the Guide's scope and sequence

Where are most of your students in relation to grade level appropriate content, as suggest by the Guide's scope and sequence?



- Almost three out of four of students are performing slightly or very below grade level, according to the standards described by the Guide
 - Only about one out of four are at or exceeding grade level
- All music organizations—regardless of size or scope—answered this question similarly, suggesting consensus that organizations providing music programming are teaching students that are not at the grade level they could be (though most can still achieve standards set by the Guide)

Key Findings

Profile of Music Providers

Building Capacity

Working with the Chicago Guide

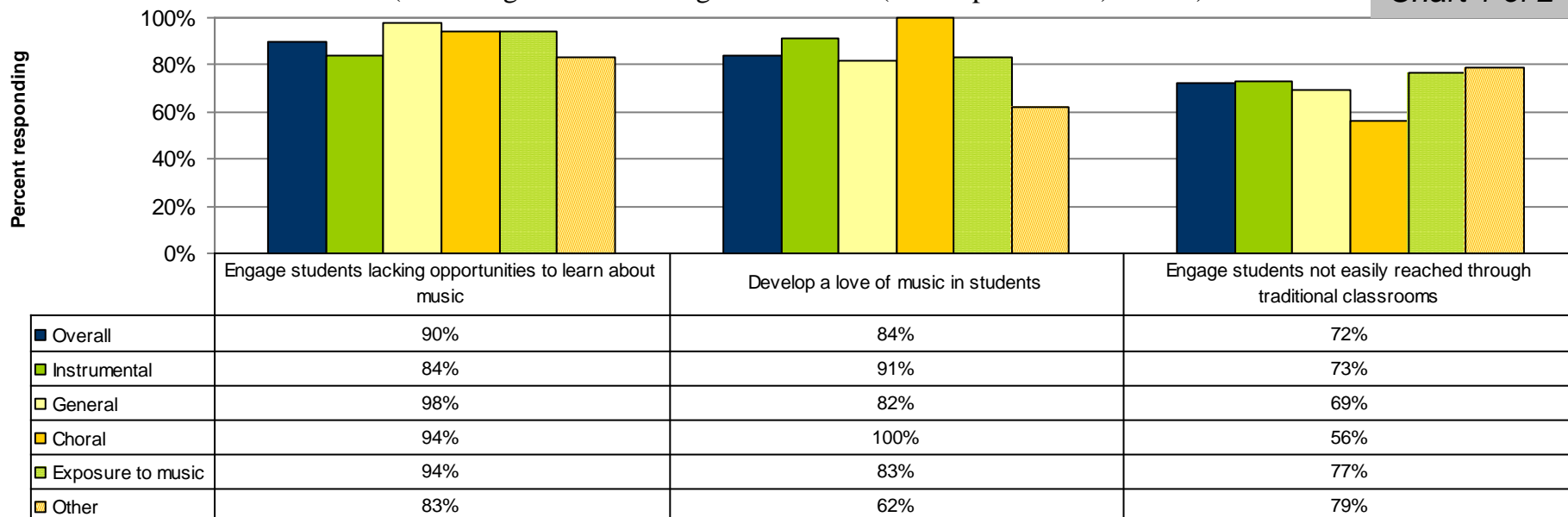
 Goals for CPS Music Education

Goals: The organizations consider their top priorities to be engaging students in music and developing a love of music within them

To what extent is each of these additional goals of your music programming?

(Percentage of those rating each a 6 or 7 (on a 7-point scale) shown)

Chart 1 of 2

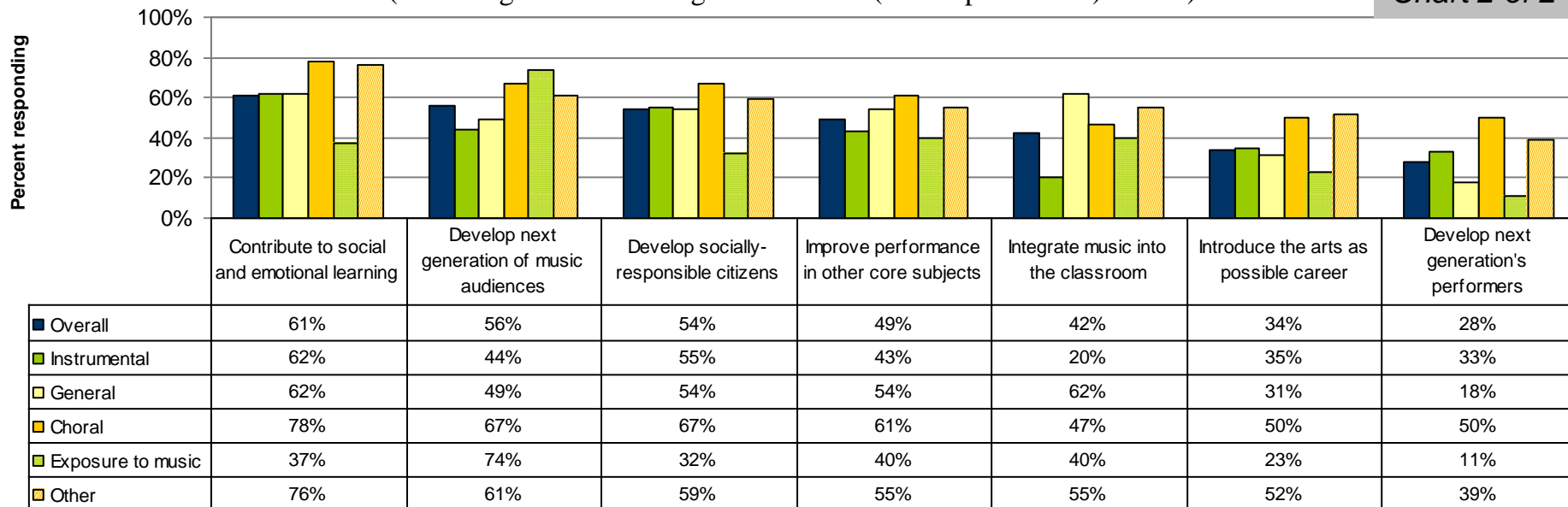


- These goals are emphasized even more so than the achievement benchmarks covered in the Guide (see page 41)
- While it may not be surprising that most organizations identified these “higher level” goals as being important, it may also suggest the need for organizations to have best practices when it comes to engaging and deepening students’ and teachers’ love of music and music education—the Guide could be broadened to include more in these areas.

Goals: Contributing to students' social and emotional learning and developing socially-responsible citizens are additional goals

To what extent is each of these additional goals of your music programming?
(Percentage of those rating each a 6 or 7 (on a 7-point scale) shown)

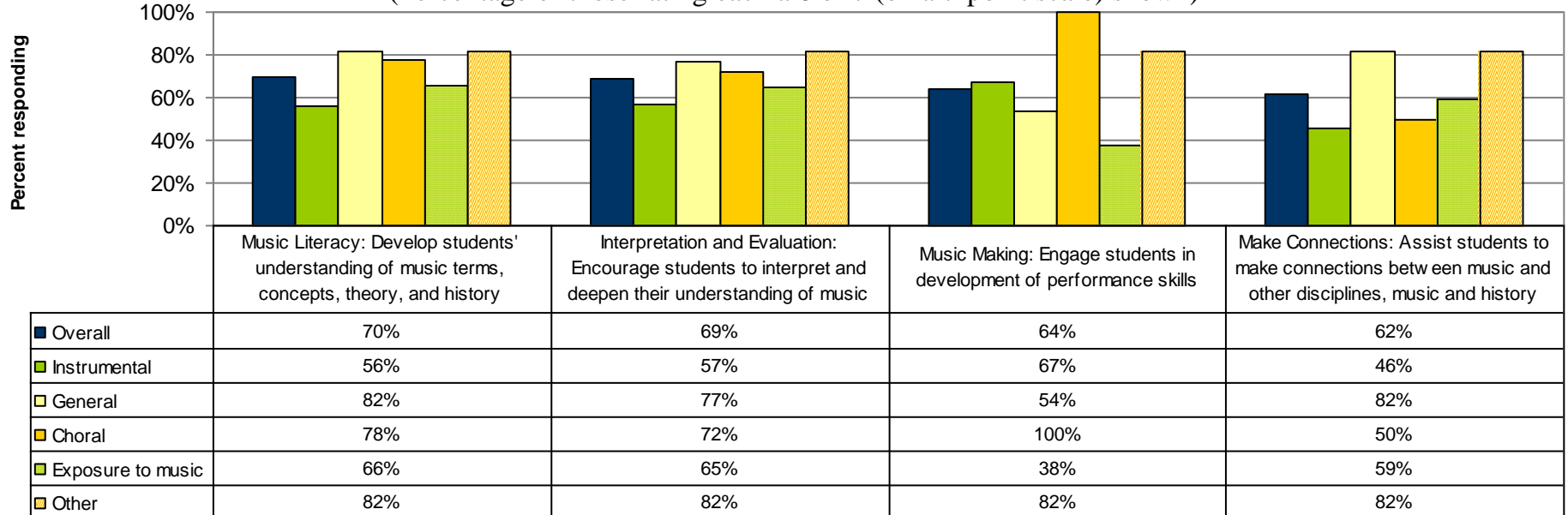
Chart 2 of 2



- This is in line with music educators' goals of providing enriching and meaningful learning and experiences with music, without the necessary end goal of creating future performers or audience members
- Those organizations providing "other" genres offer programming in many areas, including scoring, songwriting, and music technology – it is interesting to note how the emphases these organizations place on each goal (here, and even on the primary goals) varies from other organizations

Goals: Organizations' own goals for their music programming are largely in line with the strands of the Guide

To what extent is each of the following a goal of your music programming?
(Percentage of those rating each a 6 or 7 (on a 7-point scale) shown)



- Most organizations providing music programming say these strands of the Guide are also goals emphasized in their music education programming (even though the degree of emphasis that each organization places on each of the Guide's strands varies by the genre(s) of music education offered)
- In all, though, the scope and sequence of the Guide are congruous with music organizations' own goals for educating students and teachers in CPS, and vice versa.